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UNIVERSITY OF ALBERTA

TEACHERS OF CHILDREN'S LITERATURE: VOICES OF INTERPRETATION

BY

KAREN S. DAY

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND
RESEARCH IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY.

DEPARTMENT OF ELEMENTARY EDUCATION

EDMONTON, ALBERTA

SEPTEMBER 1991

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DEDICATION

To the

six women, the teachers of children's literature,

who participated in the study.

Abstract

This qualitative research study examined the commonsense knowledge of experienced teachers in a seminar on children's literature. Three areas were investigated: the explication of what was important to the teachers becoming teachers, their emerging patterns of the interpretation of literature and the articulation of their beliefs about teaching literature.

The theoretical perspective employed was both that of construct psychologist George Kelly and phenomenologist Alfred Schutz. The investigator took the stance of a participant observer. Methodologies employed for the research were response journals, peer dialogue journals, repertory grids, and group discussions.

In self-characterization sketches the teachers identified what was important to them by explicating the choices they made for their lives. The choices they made were typified as either sensible, reasonable or rational (Schutz, 1953, 1973). The teachers perceived themselves as individuals in a social world. Participants saw themselves as either reflections of others who desired close relationships, or as individuals who desired more anonymous relationships.

The participants' interactions with the text varied with each reader depending on her past lived and literary experiences. The participants who were able to bring multiple perspectives to their interpretation of the text were better able to articulate meaning. The participants perceived literature as comfort and therapy, nourishing their imaginations and providing space for their thinking, and as a recipe for good living. Further, the

literary text evoked memories of past experiences and suggested alternatives for making choices in life.

The general nature of the teachers' beliefs for teaching children's literature included the promotion of the love of literature and the longer range goal of forming a life-time habit of reading. While the value of literature was consistent among the teachers, the interpretation of how to obtain such a goal varied. Children's literature was viewed as a means of fulfilling curriculum needs and/or of fulfilling the needs of the students. Teachers behaved either as active role-makers and selected activities based on their own experiences, or passive role-takers who selected both activities based on prescribed curricula and activities they took for granted to be appropriate to the needs of other teachers.

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TABLE OF CONTENTS

ABSTRACT

Acknowledgements

Chapter I: Perspective for the Study 1
  Introduction 1
  Purpose of the Study 1
  Scope of the Study 7
    Literary Criticism: a historical view 8
    Reader-Response Theory 10
      Structuralism 11
      Transactional Theory 12
      Reception Theory 13
      Subjective Criticism 14
    Reader-Response Research 15
    Teacher's Beliefs 18
    Curriculum Considerations 22
  Summary 23
Chapter II: Theoretical Perspectives 26
  Introduction 26
  Personal Construct Psychology 27
  Phenomenological Philosophy 30
  A Congruency of Theories 37
  Summary 41
Chapter III: Design of the Study and Methodology 43
  The Design of the Study 43
    Participants 43
    Gaining Entry 44
    Time and Space 45
    The Children's Literature Seminar 48
    Syllabus for the Seminar 49

Methodology 53

  Participant Observer Stance 53

  Group Discussions 55

  Repertory Grids 56

  Reader-Text Interactions 58

  The Analysis of Narative Data: Searching for Emerging Themes 59

Summary 63

Chapter IV: Journals As A Way of Knowing 64

Journal Writing as a Tool for Research 64

The Process of Journal Writing: Response Journals 70

Peer Dialogue Journals 75

The Journal of the Researcher 77

Summary 79

Chapter V: Voices of Interpretation 82

Introduction 82

Self-Characterization Sketches 84

Sarah: People of My Life 84

  Discussion and Analysis 89

  Interpretation of Literature 93

  Beliefs About Teaching Literature 96

Jill: How I Became a Teacher of Literature 105

  Discussion and Analysis 115

  Interpretation of Literature 122

  Beliefs About Teaching Literature 125

Muriel: Children's Literature 130

  Discussion and Analysis 133

  Interpretation of Literature 137

  Beliefs About Teaching Literature 139

Louise: Children's Literature - A Way of Knowing 144

Discussion and Analysis....................................148

Interpretation of Literature...............................152

Beliefs About Teaching Literature..........................155

Chapter VI: Emerging Understandings as Related to the Three Research Questions...159

Discussion of the Research Questions.......................159

What Experiences do the Teachers Consider Important to their Becoming Teachers of Literature? 160

Theme one: Constructing a life: Choices and actions.......................................160

Theme two: Self among others...........................165

What is the Nature of the Teachers' Interpretation of Literature: The universal value of literature.......................................170

What is the Nature of the Beliefs that Teachers of Children's Literature Hold for their Teaching: Continuity of Experiences.............174

Summary..179

Implications...183

Teacher's Social Construction of Meaning..........183

Developing a Language for the Interpretation of Literature.....................................186

Response Journal Writing: Boon or Mischief?.......189

Recommendations...192

Suggestions for Further Research...........................194

Projections 194

References...197

Appendix A...208

Appendix B...211

Appendix C...213

Appendix D..222

Chapter I

Perspective for the Study

Introduction

Two current practices in the field of elementary education are, first, the use of children's literature in all areas of the school curriculum, and second, the use of narrative exploration of teachers' experiences, in order that teachers may become reflective practioners. A theme that links both the reading of literature and the writing of narratives is that of seeking identity. Northrop Frye (1988) defines literature as "the loss and regaining of *identity*" (p. 137). In stories protagonists take journeys that result in the developing and gaining of a sense of identity. In the stories that teachers write of themselves they too are searching for their identities as teachers. Taking journeys and seeking identity are the central concern of this study as I seek to understand better those teachers who use children's literature with their students.

Purpose of the Study

The purpose of this study is to understand the "natural attitude," the taken-for-granted attitude of actions, (Schutz, 1973), of teachers as they interpret literature for themselves and as they form beliefs for their teaching. The stories of four experienced teachers are examined to gain an understanding of what the teachers bring to their teaching of children's literature. Three questions guided the investigator in understanding the data:

1. What experiences do the teachers consider important to their becoming teachers of literature?

2. What is the nature of the teachers' interpretation of literature?

3. What is the nature of the beliefs that teachers of children's literature hold for their teaching?

In order to understand teachers who use children's literature in their classrooms, experienced teachers were invited to participate in a seminar on children's literature. During this seminar these teachers read and interpreted literature for themselves, wrote responses in journals, and discussed their reading with other members of the group. As a result of the processes of narrative exploration and reflection these teachers came to know themselves more fully as learners. They examined their background knowledge and the past experiences that led them to form the beliefs and values that guided their teaching. In addition, each member wrote a self-characterization sketch (Kelly, 1955) which examined those past experiences they felt were important for constructing their current identities as teachers. Not confined to considering themselves as teachers only, they were encouraged to explore their roles as daughters, mothers, sisters, and wives in the formation of their becoming teachers. The participants did not think, by virtue of being teachers, that they could be considered similar to each other or as possessing common qualities, although they did share common values, such as commitment to the teaching profession.

Discussion

It has never been more popular than now to use children's literature in the classroom. Increased use of children's literature has been implemented through programs such as "literature across the curriculum" and "whole language learning". Teachers select literature, both fiction and non-fiction, which, for example, contains themes appropriate to extending the social studies curriculum. Children's literature is also used to teach reading skills in "literature-based" programmes.

Few teachers will argue against the practice of using literature in their classrooms. Teachers, as well as students, find this new emphasis interesting and inviting. This, however, leaves teachers in a quandary about which books to select and which pedagogies to implement. Many teachers ask, "What is a *good* book?" Unable to answer this difficult question for themselves, they turn to lists of award-winning books for guidance in their selection or to annotated lists in the back of education journals. In order for teachers to select books from their own reading experiences they must be devoted readers able to keep pace with a flourishing publishing trade. Are elementary teachers devoted readers? Do they have the time or inclination to read? What do teachers believe is the best way of teaching literature?

Literary theorists and reading specialists suggest to teachers a variety of ways of working with literature in the elementary classroom. Teachers can be confused by the wide range of ideas that encourage them either to centre the literature discussion on readers and their experiences (Bleich, 1980; Iser, 1978; Rosenblatt, 1978) or to centre the discussion on the text (Frye, 1957; Stott, 1988; Sloan, 1984). While high school teachers have usually enrolled in literature courses during their pre-service education at university, elementary teachers have not. In Alberta, elementary teachers are encouraged, but not required, to take a course in children's literature. Elementary teachers who do not are left with few options. Either they depend on past experiences with literature that occurred during their own school days, or they depend on curricula that prescribe pedagogy and materials.

The elementary teacher who makes pedagogical decisions about her own literature programme is the focus of this qualitative research study. Huck, Hepler and Hickman (1987) suggest that, "What teachers really believe in and want for their students will usually be taught" (p. 633). This statement implies that it is the teacher, not the curriculum, that determines what happens in the classroom. Gaining an understanding of the teachers, the experiences that influence their teaching and the beliefs that they bring to bear upon their teaching can define and describe the existing culture of the teachers. When teachers are given a curriculum to implement they are the "ultimate arbiters" (Doyle & Ponder, 1977; Olson, 1981). As arbiters of the curriculum, it is the teachers' beliefs and attitudes that will determine what is taught. Clark and Peterson (1986) suggest that teachers have a rich store of knowledge that "affects their planning and their interactive thoughts and decisions" (p. 258). This study will explore the "natural attitude" (Schutz, 1973) of teachers who employ children's literature in their classrooms. By understanding the "natural attitudes" held by teachers and how they create and sustain these attitudes, a clearer idea of what is important to these teachers will emerge. By understanding the "natural attitudes" of teachers it may also be possible to help teachers to do their best teaching instead of adding to their confusion.

Provincial guidelines for the use of literature in the elementary school are currently under revision in Alberta. The Language Learning Component of the Program of Studies for Elementary Schools (1991) puts forth a philosophy that is meant to influence the ways in which teachers think about their students' language learning. This document recognizes the importance of language learning in every aspect of a student's life. Specifically, the Language Learning document states that literature enables students to "learn about themselves" and "experience the breadth and depth of human experience and thought" (p. A.2). It recognizes that teachers will be the ones to make possible such ideals. The guidelines state that the pedagogy teachers employ to accomplish this will depend on their "teaching style and the particular needs of their students" (p. C.1). The Alberta teachers thus find themselves charged with knowledge of their own teaching style and a knowledge of the needs of their students. The authors of the Language Learning curriculum appear to assume that teachers have a working knowledge of children's literature. Since it is the teachers who are to foster learning, it is the teachers we must come to know if we are to understand the factors involved in the process of implementing this elementary education curriculum.

The participants of this study were asked to "respond" to the literature they read. What does this rather ambiguous term mean? The derivation of "respond" is Latin (re + spondere), meaning to promise. But, to promise what? "Sponsor", also from the Latin spondere, means "to engage one's self" (Harris, 1925, p. 2018). Thus, to make a response to literature is to promise to engage one's self with the text. In this study the word "response" will be taken to include those actions in which the participant recognizes allusions to other works of literature, feels a flood of personal memories pour upon her, questions the text or the author's intentions, laughs or is brought to tears; in other words, any engagement with the text that occurs either to be put aside or to be further explored in the creation of meaning for the reader. A text becomes meaningful for a reader when the reader is conscious of an intersection between that which is socially agreed upon and that which is personally significant.

The responses of the participants were written in journals prior to class, and additional responses were written during class. Participants also responded orally in group discussions during the seminar. These discussions were recorded and transcribed. The investigator and the participants characterized these responses in order to determine if the interaction with the text was of a personal or text-centred nature. The investigator then explored the relationship of the responses to the beliefs which these teachers held to be important to their teaching practice. The goals were to identify paradigms that gave significance to the acts of teaching and to determine the "natural attitudes" of these teachers of literature. Theories emerged from the data that enabled the researcher to understand the perspectives of these teachers. These theories find their relevance not as explanations of collections of facts, but rather as ways of viewing or seeing. The word "theory" derives from the Greek meaning to see or to view. Anne Morrow Lindbergh (1955) tells us:

> ... we must use any signposts that exist to help us through the wilderness. For we are actually pioneers trying to find a new path through the maze of tradition, convention and dogma.

This study will, therefore, suggest ways of viewing the natural attitude of the teacher as she constructs meaning for her teaching. Then perhaps we can gain freedom from the "tradition, convention and dogma" imposed by curricula that can often serve to confuse rather than to create meaning for teachers.

Scope of the study

The interpretation of literature and the construction of meaning are complex processes involving many areas of thinking. Therefore, the scope of the study includes several areas. The area of literary criticism will be reviewed with emphasis on reader-response theory and the research that this theory has generated. Research in teacher's beliefs also bears upon this study. Emphasis will be placed on research that has used repertory grids and narrative inquiry, such as journal writing or interviews, as a protocol for investigation. In addition, I will consider the Alberta curriculum for language learning and the implications of this curriculum for the classroom teacher of children's literature in view of the findings of this study.

Literary Criticism in schools: a historical view

A review of the literature in literary criticism provides an overview of the field as well as an historical perspective of the influence that has come to bear upon teachers of literature. The elementary teachers' taken-for-granted knowledge includes many ideas formed by the field of literary criticism, even though they may have only a peripheral knowledge. Examples of the taken-for-granted knowledge an elementary teacher might hold are the ideas that some books are better than others and that all students should read the classics. These ideas might have originated in the early part of the century when "canons" of literature were formulated (Whale and Gambell, 1985). The National Council of Teachers of English was formed partially in an effort to encourage students to pursue a wide range of reading, but the residue of earlier ideals persisted (p. 4). Today, in education, it has become more prevalent to ask readers to "respond" to literature. The term "respond" comes to education from the field of literary criticism. A review of this field and the research engendered by literary criticism served to ground my thinking as I explored the "natural attitudes" of teachers.

The Dartmouth Seminar in 1966 was a seminal conference affecting the teaching of English (Dixon, 1967). It marked the beginning of an acceptance of reader-response strategies in literature studies. The conference recommended that a student engage in "shared experience, group learning and understanding" (p.112). It was suggested that literature could broaden students' experiences and promote "individual, personal growth" (p. 112). Further, visual media were recognized as an important means of communication. The ideas discussed at the Dartmouth Seminar were continued in an organized, pro-active way by the International Steering Committee formed years later. At a meeting in Montreal in 1983 the Steering Committee became the International Federation for the Teaching of English (Tchudi, 1985). At this meeting Adams (1985) reviewed the changes in the teaching of English that had evolved in the post Dartmouth decades: the teaching of English in the 1960's emphasized the individual student, in the 1970's an emphasis on individual growth continued, while in the 1980's there was a stress on the "social nature of learning" (p.5). The evolution of the emphasis from the importance of the individual to an understanding of the social nature of learning is an important consideration when examining literature studies in the 1990's. The Dartmouth conference was the beginning of an evolving concern for the teaching of English in schools.

A consensus concerning the mode of implementation of literature curricula is rarely achieved in a school, as teachers and administrators may not share common pedagogies. Temple (1991) reports that a teacher, knowledgeable about children and literature, was admonished by her principal for asking directive questions about a story. The principal believed that there was no meaning beyond that generated by the reader (p. 25). It can be assumed that he also believed that this teacher's talents and experiences were not important to her teaching. Another important missing element is that of communication. The foregoing example may serve to demonstrate the kind of confusion that exists in the classroom and between teachers and administrators.

Reader-response theory

An overview of the field of reader-response criticism will reveal the diverse critical perspectives of the relationships among the author, the text, and the reader. It holds that no one specific critical theory is employed by the reader, as had been maintained in other critical stances. The reader-response critic examines the activity of the reader in constructing meaning. Abrams (1988) explains:

> Reader-response critics turn from the traditional conception of a work as an achieved structure of meanings to the responses of readers as their eyes follow a text on the page before them. By this shift of perspective a literary work is converted into an activity that goes on in a reader's mind, and what in standard critical analysis had been features of the work itself...are described as an evolving temporal process, consisting primarily of diverse kinds of expectations, and the violations, deferments, satisfactions and restructuring of expectations, in the flow of a reader's experience (p. 231-232).

Reader-response criticism began with I. A. Richards who, in emphasizing the subjective response, had the idea that the reading of poetry would provide the reader with a way to gain control and balance over his emotions (Tompkins, 1980). Richards recognized the importance of the reader, even though he often considered this a negative influence. Today, reader-response criticism has grown to include a number of theoretical perspectives. This critical stance largely arose as a reaction against the New Critics who viewed the text as an object (Tompkins, 1980). New Critics read the text in relation to itself, not in relation to the reader or author. The perspectives of reader-response critics can be visualized to fall along a continuum from an emphasis primarily on the text to an emphasis primarily on the reader (Tompkins, 1980). A ferris wheel is an apt analogy for reader-response criticism, with the reader at the hub. Among the arms radiating from this hub are the perspectives of structuralism (Culler, 1980; Frye, 1957; Propp, 1928; Stott, 1984), transactional theory (Rosenblatt, 1938 and 1978), reception theory (Iser, 1978), semiotics (Eco, 1979), stylistics (Fish, 1980), and subjective criticism (Beach, 1989; Bleich, 1975; Holland, 1975). The historical perspective of reader-response theory served as a heuristic device for the researcher, offering a basis for comparing observations made in the field.

Structuralism. Structural critics emphasize the text, but not to the exclusion of the reader. "The structuralists see literature as a particular organization of language and focus on the way its meanings are produced rather than on the meanings themselves" (Thomson, 1987, p. 101). Structuralists emphasize the role of the socially acquired conventions that language users employ in making meaning. In other words, students can acquire knowledge in social situations that will enable them to make sense of literary conventions which authors use in writing and readers use in making sense of their reading; for instance the knowledge that a story has a beginning, a middle and an end. Thomson (1987) argues that a structural approach, when used in the schools, can "demystify" the study of literature (p. 102). Educators such as Margaret Meek (1988) and Jon C. Stott (1984) express the need to make the social and literary conventions of literature explicit to students to enable them to become better readers. Calkins (1991) and Christie (1988) suggest that a structural understanding of literature also enables students to write stories in various genres. Stott would remind teachers that many literary conventions are acquired not only through reading, but that they are also acquired through visual media.

Transactional theory. Rosenblatt (1938) wrote Literature for Exploration to help teachers meet the social needs of high school students. Rosenblatt held that the reader is not passive, but is involved in a personal transaction with the text. Rosenblatt (1978) described the transactional activity as a process which includes a cognitive organization of symbols, an understanding of the structures of literature, and affective and personal experience which results from the reader's past literary and life experiences. The meaning that readers derive from their experience is termed "the poem" by Rosenblatt (p. 12).

Rosenblatt (1978) suggests that the reader begins to read by taking an efferent (reading to extract information) or aesthetic stance (reading with equal personal and cognitive curiosity) depending on the reader's purpose, ability, and training. Rosenblatt (1989a) suggests the possibility of a continuum of reading experiences from efferent to aesthetic. Bogdan (1987) suggests a taxonomy of aesthetic reading experiences which range from personal identity to detachment. Bogdan argues that a purely aesthetic response "can be taught _to_ but not taught _for_" (p. 4). Stasis, Bogdan's term for a purely aesthetic response, is a fleeting but poignant and personal response. While Bogdan believes that teachers can not teach _for_ this kind of response, she thinks they can educate students' perceptions through literary criticism to allow for potential aesthetic responses.

Reception theory. Reception theory describes the reading act as an experience. Readers are performers who produce meaning as they read: the text activates them to bring texts to life (Iser, 1978). Iser identifies "gaps" in the text which the reader imaginatively fills during the reading process by expecting meaning. When the readers are in the act of reading, thhe cannot comprehend the entire text at once, but instead gather and revise their perspective as they move through the text and bring their experiences to the reading. In this process or experience readers construct text allowing for what Iser describes as "wandering viewpoint" (p. 111). Chambers (1977) also suggests that authors use gaps as a technique to "lead" the reader to meanings. The recognition of the act of filling "gaps" with imagination helps us to understand one of the reasons for multiple interpretations made by readers. Bruner (1986) suggests that interpretations are subject to polysemy or multiple levels of meaning. This happens because meaning is "the relation of words or expressions to other words or expressions" (p. 64). Fish (1980), also a proponent of reception theory, is interested in what the reader does to the text rather than what the text does to the reader. Fish defines the source of textual meaning in interpretive communities rather than in the text or in the independent reader.

Subjective criticism. Subjective critics (Bleich, 1980; Holland, 1980), while in the category of reader-response, base their theories of literature on psychology. The goal of reading within this paradigm is "the merging of self" (p. xx) with the text. According to subjective critics the reader's personal needs and personality are a major influence on the reader's response. Holland suggests that the moral aim of a work of literature determines the emphasis of the critic. For Holland, the function of interpretation is the understanding of the self in relationship to others. Bleich (1980) views literature as a process of using symbols, which are social constructs. He sees the community of interpreters as those who determine the meaning, or are considered the authority of the text, as he emphasizes the social nature of knowing. In this way, readers deal with literature in much the same manner as they deal with life. Responses made by subjective critics would be reader-centred as opposed to text-centred.

Purves (1989) also emphasizes a reader-centred approach. He defines the root of his approach in cognitive psychology, particularly in schema theory and research on memory. Readers, he suggests, have a dual response of "meaning and significance: the first is shared with other readers and the writer, and the second is personal..." (p. 63). Beach (1989) like Purves, bases his thought on schema theory. Beach states that "one of the important tenets of schema theory is that the meaning of discourse is not contained within an utterance or text, but that the auditor or reader reconstructs the meaning according to his or her own schema" (p.106).

Tompkins (1980) suggests that by asking, "what do poems mean?" one is asking about the text. When asking, "how do readers make meaning?" one is asking about the experience of the reader (p. xvii). When asking one of these two questions, teachers are suggesting a stance for the reader/student as either text-centred or reader-centred.

Reader-response research. Researchers in education have been interested in reader-response criticism and its relationship to students' learning. The research is often based on the notion that the meaning resides in the text as well as in the reader. This study will employ selected reader-response research to partially characterize the responses of participants. Cullinan, Harwood and Galda (1983) suggest that comprehension and responding to literature should be viewed as complementary processes. The link between comprehension and response is schema theory. When responding to a text, the experiences of the reader, both literary and lived, influence the meaning that the reader constructs. Schema theory suggests that a reader's use of her previous knowledge influences her ability to comprehend the text. Schema theorists "show that what a reader knows, such as knowledge of story conventions and experiential knowledge, will affect comprehension" (p. 32). Therefore, the response of readers can be viewed as parallel to comprehension. Eeds and Wells (1989) argue for conversations about literature rather than "inquisitions" based on knowledge contained in the text. They determined that small group discussions of literature both extended and modified readers' interpretations. Further, it was suggested that discussion leaders should view themselves as readers and learners rather than authorities of literary knowledge. Hickman (1983) and Rosenblatt (1989), as well, suggest that ethnography, a type of qualitative research, is a valuable method for studying response in the elementary school. Crowhurst and Kooy (1986) suggest the use of individual reader "response journals" when teaching fiction. They suggest that the reader's spontaneous response should be recorded before any teaching begins (p. 156). Dias (1987) studied adolescents as they made sense of poetry. He was not concerned with how the students discovered formal meanings or of the ways in which poetry made an aesthetic impact on the reader. Dias argued that an oral response is more direct and immediate as a research methodology than a written response.

Miall (1990) developed a model of literary response that typifies the theory as it is practised in classrooms. He suggests that certain aspects of learning skills, literary competence, and cognition are within the domain of the teacher. The aspects of emotion and self-concept are in the domain of the students. He argues that the education process should allow the student to begin her response from the level of self-concept and with an emotional response, and later to extend her "authority" into the areas of cognition and literary competence (p. 10).

Four studies have categorized the verbal responses of readers (Fillmore, 1986; Galda, 1983; MacLean, 1986; Purves, 1984). Fillmore (1986) defined four levels of "envisionment" which described a continuum from reader-centred to text-centred responses. Fillmore's lowest level was the literal interpretation of text. The next two levels considered first, references suggested by the text and second, personal experiences in common with but not triggered by the text. The highest level was an interpretation that reflected a relationship between the reader's past experience and the text. Galda (1983) also devised levels of response which distinguished between reader-centred and text-centred statements. She described these levels as literal comprehension, involvement, inference and evaluation (p. 5).

MacLean (1986) extended these two studies to determine whether readers were relying on text-based, reader-based or interactive processes to understand text. She argued that readers seldom use a total text-based or a total reader-based response, but instead use an interactive process that incorporates both emphases (p. 20). MacLean's investigation was a case study in which adults read and completed cloze sentences. The MacLean study is of particular interest to this investigation as the paradigm of reader-text interactions was employed to analyze the responses of informants in the children's literature seminar. MacLean's study was selected because it also characterized the responses of adult readers and suggested that the emphasis could be interactive in nature.

Purves (1984) developed, through research, a classification scheme for analyzing either written or oral responses to literature.

Purves described six types of response:

-descriptive, a retelling of the story.

-analytic, an analysis of the structures and use of language.

-classificatory, an historical classification.

-personal, a subjective interpretive.

-interpretive, making a reference to other disciplines.

-evaluative, judging the work in a personal or formal way (p. 143).

Applebee (1978) studied the developmental steps in the child's knowledge of story structure. His investigation studied the concepts of spectator and participant roles of the reader as developed by James Britton. Applebee used both oral and written repertory grids to study children's responses to story.

Teachers' Beliefs : Repertory Grids and Narrative Inquiry

This study investigated the nature of teachers' beliefs which seemed to guide their thinking and actions in teaching literature. Clark and Peterson (1986) suggest that the goal of research studying teachers' beliefs "is to increase our understanding of how and why the process of teaching looks and works as it does" (p. 256). They further suggest that teachers have a rich store of knowledge that "affects their planning and their interactive thoughts and decisions" (p. 258). Clark (1988) reminds the researcher that to study teacher beliefs we must depend on teachers' thinking aloud. Clandinin and Connelly (1987) summarize the three methods by which researchers elicit personal knowledge from teachers including "thoughts in isolation from actions, biographical history and practical actions" (p. 498). In this study teachers were asked to share thoughts in isolation from their actions and reflect on their biographical histories.

Olson (1981) studied teachers' beliefs about a new science curriculum by conducting a qualitative research project. His use of repertory grids proved valuable to the researcher in prompting beliefs of teachers. He concluded that the implementation of the science curriculum depended upon the teachers' beliefs about their roles as teachers in the classroom, not upon the mandated curriculum. Even though this study deals with science teaching, it sheds light on the importance of teachers' beliefs on implementing a curriculum. Munby (1983) also used repertory grids to elicit teachers' beliefs about sound practices in teaching language arts. Munby suggests two hazards in the use of repertory grids. First, teachers may be concerned about what the researcher "wants" to hear. Second, the teachers may be concerned about their images. Nevertheless, Munby reports many more advantages to employing repertory grid techniques than disadvantages. Chard (1987) reports using repertory grid techniques to help teachers to be more aware of their thinking about the children in their classrooms.

In my study repertory grids were used to initiate the process of the participants' exploration of their beliefs.

Further exploration was made through narrative inquiry to access other possible layers of the natural attitude. The narrative inquiry was of two types: professional journal writing and the writing of a character-sketch that focused on the professional life of the teacher.

In this research study the journal was a tool to help the participants to discover what was important to them as they constructed their identities as teachers and found their voices. Journals have been used in qualitative research by Carswell, 1988; Connelly & Clandinin, 1990; Craig, 1983; Fulwiler, 1982; and Janesick, 1981. Carswell (1988) argues that journals are a way of beginning the exploration of "half-formed" thoughts (p. 105). Craig (1983) argues that journals must be distinguished from logs and diaries in which the writers tell of chronological events in a linear fashion. Craig defines journals in this way:

> In a journal, one writes the contents of one's life both in a forward and a backward way (in what Progoff calls a telescoped way); we work within the present and look at the past in order to better understand the future (p. 374).

The journal becomes a recursive path to self-awareness both by listing the events that are important to living and by exploring the emotions, relationships, and reactions that are engendered by the events. Experience, by itself, is not reflection. Reflection is a conscious and purposeful act of "seeing" in an effort to come to a critical understanding for constructing one's life. Reflection is not a process but a state of being engendered by purposefulness. Journal writing encourages reflection but does not guarantee the successful construction of meaning.

As the teachers increased self understanding they shared their voices with the other members of the group, including the researcher. In discussing the significance of voice, Connelly and Clandinin (1990) quoted Britzman as writing:

> Voice is meaning that resides in the individual and enables that individual to participate in a community.... The struggle for voice begins when a person attempts to communicate meaning to someone else. Finding the words, speaking for oneself, and feeling heard by others are all a part of this process.... Voice suggests relationships: the individual's relationship to the meaning of her/his experience and hence, to language, and the individual's relationship to the other, since understanding is a social process (p. 4).

Finding their voices was a clarifying act that involved purposeful reflections, not just descriptions of experiences. The speakers came to a greater awareness, often directly facing thoughts and experiences that had long been repressed. In studying the moral development of women, Gilligan (1982) discussed the difficulty experienced by women in finding "voice". Gilligan argued that:

> This difficulty is evident in a young woman's account of her crisis of identity and moral belief--a crisis that centers on her struggle to disentangle her voice from the voices of others and to find a language that represents her experience of relationships and her sense of herself (p. 51).

In this study, finding one's voice was encouraged by building a community of trust and a willingness of others to listen.

Journal writing became the foundation for writing character-sketches (Kelly, 1955). The character-sketches in this study were of an autobiographical nature. The writers were asked to focus on their becoming teachers of children's literature. Autobiographical/biographical narratives have been used in qualitative research by Aoki, 1990; Bruner, 1990; Butt and Raymond, 1987; Grumet, 1988; Pinar, 1988; Pinar and Grumet, 1976). Butt and Raymond (1987) argue that:

> ... biography is useful in not only discerning what teachers' actually think and do, but more importantly, what events in their past personal and professional lives were and are influential in shaping how they think and act in *current* classroom situations (p. 76).

The participants, in the study reported here, explored their past lives in order to understand the influences that enabled them to construct their lives as teachers.

Participants in my study also wrote in a second journal called a peer dialogue journal (Edwards and Walker, 1990). Peer dialogue journals require pairs to exchange writings in order to explore learning as a social dialogue. Edwards and Walker found these journals to be a way of "awakening the intelligence of others in such a way as to significantly and beneficially affect the course and quality of their lives" (p. 12).

Curriculum Considerations

Teachers are guided in their teaching by curricula. The curriculum is an administrative statement of what the school system describes as important. A curriculum statement helps to form a teacher's taken-for-granted knowledge about teaching literature. Curricula are written for large groups of teachers and often are not constructed in a way that considers the individual teacher or the context within which she and her students work. Decisions for the scope and sequence of curricula are, in general, made in three ways (Short, 1982). In the "scholar-dominated" pattern, external experts design curricula that are thought to be "teacher proof". The expert believes that the curriculum is designed so that it will impart the same message to every teacher. In a second pattern the curricular materials are created in an external agency and are intended to be adapted by the individual teacher, in what is called a "milieus-dominated" pattern. The "balanced-coordinated" pattern is a third paradigm in which committees of teachers and supervisors develop a curriculum for a school district.

The Alberta Education's Language Learning Component of the Program of Studies for Elementary Schools (1991), which contains curriculum recommendations for Alberta teachers, was developed at the provincial level in a milieus-dominated pattern. Personnel in local districts were invited to suggest revisions once the document was formulated by designated experts. The role of the individual teacher in designing the curriculum is minimal in the provincial process.

Summary

To understand the many facets of reader-response criticism is to understand the perceived relationships among the author, the text, and the reader. Reader-response criticism has engendered confusion among educators as each takes a particular view of the emphasis that should be given to these relationships. Like the shifting tides, literary critics and educators have become proponents of first one emphasis and then another. The assumption is that there is a "recipe" for the teaching of literature that the educator feels to be worthwhile or "self-evident" (Schutz, 1973, p. 107). The area that a teacher chooses to emphasize may be mandated by an entire school system or it may be made by the individual teacher. In either case, the history of criticism has had an influence on what educators perceive as appropriate for the classroom. Research has shown that what a teacher believes to be appropriate will determine what she teaches, whether she has a clear understanding of the whole or whether she is encouraged to employ only one facet of reader-response criticism. Therefore one focus, important to this study became the identification of the beliefs that the teachers held about their role as decision makers for their classrooms.

Educational researchers in reader-response theory have used both oral and written responses in their protocols, each claiming research advantages. Because the participants of this study were at home when they read, they were asked to give a written response. Then, during class discussions, oral responses were made. It was hoped that this combination would allow for a fuller understanding of how teachers interpret and construct meaning. The written response elicited an immediate, individual response and the oral response elicited a shared response. Using a combination of response techniques was possible in this situation because the participants were adults.

The MacLean research focused on reading as being text-centred or reader-centred and required readers to read paragraphs or cloze statements. Dias (1987) suggests that limiting response was done to fulfill a need to "produce generalizable findings" (p. 5). My research study required that the teachers respond to picture books and novels, activities not greatly deviating from teachers' classroom experiences.

This study is not directly concerned with curriculum, but an understanding of the position of curriculum is important to the questions of the research. When curricula are mandated at the provincial level, teachers are viewed as passive, only functioning to implement materials. When curricula are mandated it is inevitable that teachers fail to be viewed as individuals. There is a need to understand that teachers bring their own meaning to the act of teaching. If the educational system is to make a difference in the lives of children it will be done because of teachers, not in spite of them. But teachers must be alert to the possibilities, not passive and accepting of curriculum. Teachers need to be aware of the rich possibilities they can offer their students.

Chapter II

Theoretical Perspectives

> "But modern theories of Time," said Uncle Alan, "the *most* modern theories..." and Tom began wondering if theories went in and out of fashion, like ladies' dresses... (Tom's Midnight Garden, p. 162).

Introduction

The analytical theories selected for my study come from two disciplines, psychology and philosophy. Psychology, according to Kelly (1955) is "a group of systems for explaining behavior" (p. 48). Alfred Schutz (1973) took a phenomenological stance when he constructed his philosophical "theory of human action for the methodology of social science" (p. xix). By selecting these two stances, I as a researcher, am asking, "What are the actions of these teachers?" and "What is the nature of their actions?".

Both Kelly and Schutz regard people as actively constructing realities that are constantly changing. In a world where realities constantly change when updated with renewed constructions there are no facts per se, but instead a context within which people anticipate actions. Schutz defines this context as being social. Within this social context people construct their identities as selves among others. Kelly's theory of psychology employs the methodologcial stance of asking the participants to describe themselves rather than imposing an interpretation upon their behaviour. It is this stance that interests me as a researcher. It is inevitable that I interpret the actions of the teachers, but initially I think it important to ask them to write a self-characterization sketch in which the teacher interprets the importance of events in her own life. The primary concern of Schutz, too, is to understand the meaning that people have constructed by viewing and describing the commonsense actions of every-day life. This allows teachers to be viewed with respect as they "act not only within but upon the world" (Natanson, 1953).

I will review Kelly's system of corollaries and then review the commonsense constructs of Schutz that are relevant to this study. Finally I will show where there are congruencies of meaning between the two theories.

Personal Construct Psychology

George Kelly, when describing his theory and practice of psychology, views people as scientists in The Psychology of Personal Constructs (1955). Viewing people as scientists means that people take into account their own natures, as well as the context of the situations they experience, when forming hypothesis that they test in daily living. Once tested, the hypothesis is modified or validated and stored for anticipating future actions. Kelly's theory projects people as in a state of process and constant development. Kelly emphasizes that people act as whole humans, not just as cognitive or emotional beings, to form personal construct systems which inform their daily living. A construction is an interpretation of action. Bannister and Fransella (1986) define a personal construct system as "the repository of what people have learned, a statement of their intents, the values whereby they live and the banner under which they fight" (p.14).

Through a series of corollaries, Kelly (1955) postulates the importance to people of anticipating actions as they strive for meaning in their lives. The corollaries are not independent propositions, but instead each implies meaning for every other corollary. It will be useful for the purposes of this dissertation to review these here.

"CONSTRUCTION COROLLARY: A PERSON ANTICIPATES EVENTS BY CONSTRUING THEIR REPLICATIONS" (p. 50). Constructing meaning is a process by which people search for repeated themes and categorize their experiences in order to make sense of their lives and anticipate action for their future.

" INDIVIDUALITY COROLLARY: PERSONS DIFFER FROM EACH OTHER IN THEIR CONSTRUCTION OF EVENTS" (p. 55). Even though two people experience the same event they will not arrive at the same interpretation of the experience because they will not place equal importance on the event. This happens because of different accumulated experiences in the past and the dissimilar interpretation of the anticipated actions.

"ORGANIZATION COROLLARY: EACH PERSON CHARACTERISTICALLY EVOLVES, FOR HIS CONVENIENCE IN ANTICIPATING EVENTS, A CONSTRUCTION SYSTEM EMBRACING ORDINAL RELATIONSHIPS BETWEEN CONSTRUCTS" (p. 56). In order to manage their lives and resolve conflicts, people place hierarchical interpretations on their constructs. Each person's constructs are personal and the hierarchical arrangement of the constructs is unique to that individual.

"DICHOTOMY COROLLARY: A PERSON'S CONSTRUCTION SYSTEM IS COMPOSED

OF A FINITE NUMBER OF DICHOTOMOUS CONSTRUCTS" (p. 59). The constructs that we form have bipolar implications even though we may only verbalize one pole. Therefore, when we say that someone is hard working we imply that this person is not lazy.

"CHOICE COROLLARY: A PERSON CHOOSES FOR HIMSELF THAT ALTERNATIVE IN A DICHOTOMIZED CONSTRUCT THROUGH WHICH HE ANTICIPATES THE GREATER POSSIBILITY FOR EXTENSION AND DEFINITION OF HIS SYSTEM" (p. 64). People choose constructs by figuring out which ones make the most sense to their nature and the context of the situation which they anticipate at the time.

"RANGE COROLLARY: A CONSTRUCT IS CONVENIENT FOR THE ANTICIPATION OF A FINITE RANGE OF EVENTS ONLY" (p. 68). As people anticipate future actions they do so within their perceived context of the situation, thus limiting alternatives to a manageable range. The limitations are formed by what people perceive as relevant to their future at the time.

"EXPERIENCE COROLLARY: A PERSON'S CONSTRUCTION SYSTEM VARIES AS HE SUCCESSIVELY CONSTRUES THE REPLICATIONS OF EVENTS" (p. 72). People of all ages continually strive for meaning by apprehending new experiences and constructing future actions. In other words, people do not simply collect experiences into static storage, but instead develop recurrent themes as they actively construct their realities. When people are not static, but instead, constructing their lives, they grow and develop.

"MODULATION COROLLARY: THE VARIATION IN A PERSON'S CONSTRUCTION SYSTEM IS LIMITED BY THE PERMEABILITY OF THE CONSTRUCTS WITHIN WHOSE RANGE OF CONVENIENCE THE VARIANTS LIE" (p. 77). The amount of change a person is willing to accept is unique to that person and situation. The person's nature determines the parameters of acceptable change that will be useful. The range of reception to change is called permeability.

"FRAGMENTATION COROLLARY: A PERSON MAY SUCCESSIVELY EMPLOY A VARIETY OF CONSTRUCTION SUBSYSTEMS WHICH ARE INFERENTIALLY INCOMPATIBLE WITH EACH OTHER" (p. 83). People don't always form constructions by what might seem to be most logical to others. There may be other reasons for selecting alternatives such as the hierarchical qualities that have been previously constructed.

"COMMONALITY COROLLARY: TO THE EXTENT THAT ONE PERSON EMPLOYS A CONSTRUCTION OF EXPERIENCE WHICH IS SIMILAR TO THAT EMPLOYED BY ANOTHER, HIS PSYCHOLOGICAL PROCESSES ARE SIMILAR TO THOSE OF THE OTHER PERSON" (p. 90). It is possible for people, within shared communities, to interpret experiences in ways that have similar importance for them. Therefore two teachers may find a common meaning in an experience they share at school.

"SOCIALITY COROLLARY: TO THE EXTENT THAT ONE PERSON CONSTRUES THE CONSTRUCTION PROCESS OF ANOTHER, HE MAY PLAY A ROLE IN A SOCIAL PROCESS INVOLVING THE OTHER PERSON" (p. 95). We can understand the construct system of another person by playing a role in their social process, thus allowing for meaningful conversations and relationships. In this process we often perceive the experiences of others in a way that will allow us to understand ourselves better. It is through such a process that the participant-observer is able to understand the participants of her research.

Phenomenological Philosophy

Alfred Schutz constructed a philosophy that articulates the commonsense, every-day world in which people work. Of the many elements of this philosophy, this chapter will summarize the most relevant to this dissertation, that is his commonsense constructs of how one acquires a stock of knowledge and the taken-for-granted attitudes of actions, motives and relevances that make up our "natural attitude" (Schutz, 1973, p.4).

Schutz (1973) suggests that a person's stock of knowledge has four elements which are the biographical, social, spatial, and temporal (p. 100). A person's biography consists of her or his own previous experiences, as well as the experiences of others who came before. Even so, one's personal biography constructs only a small portion of one's world view. The majority of one's stock of knowledge is socially derived. Even the view one has of one's self is based upon the reflection one perceives of one's self in others and is, therefore, also socially derived.

A person's temporal orientation is in the here and now both in a situation and in a context. People live in their commonsense worlds in "world time" which means that they have a sense of time passing in a linear fashion as they get older. In the commonsense world people are wide-awake with a taut tension of consciousness. Two exceptions to the taut tension of the commonsense world are the more relaxed tension of consciousness of dreaming and of the fantasy world which includes daydreaming, playing games and reading poetry (Schutz, 1973, p. 28). The fantasy world is characterized by a lessening in the tension of consciousness, an "inner duration" of time which presents a different flow of experiences from world time, as well as freedom from making decisions about alternatives. In other words, the person is in a different "province of meaning." In my study teachers are observed in their commonsense worlds. There are also incidents when the participants are living in other provinces of meaning. These situations occur when thinking of one's autobiography and reading literature. The acts of thinking and writing of one's autobiography returned the participants to thoughts of past experiences and to their inner duration of time flow. Literature, too, leads readers to experience an inner duration of time as they take on the roles of protagonists. In both of these cases, the experiences are "broken-off" from world time.

In the taken-for-granted world people conduct actions in social situations within three types of relationships: with fellow-men with whom one is completely absorbed or focused, consociates with whom one is close, but not completely absorbed, or with contemporaries who are more distant in their relationships. Within the context of a teacher, most colleagues would be considered consociates. People are only in a we-relationship with fellow-men when absorbed in each others' experiences. But, as soon as one reflects upon the experience, the level of fellow-man moves to a consociate. People come to know themselves through their association with consociates. Therefore, for example, a teacher comes to know about herself as a teacher within the context of the other teachers in her school. Contemporaries exist within the same world time, but ones relationships are made anonymous through a distance that is both subjective and objective. Contemporaries are thought to be anonymous because they are typified as a type of person, for instance, as an administrator rather than as a named individual.

The stock of knowledge (Schutz, 1973, p. 9) is formed by experiencing people and objects. The perceptions of experiences are then typified by each person in a manner that causes the experience to become familiar. The familiar typifications are organizations of thought in a taken-for-granted world that remain as they are "until further notice" (Schutz, 1973, p. 11). The stock of knowledge is in constant flux due to the continuous processing of perceived relevances. Schutz (1973) suggests that "All experiences and all acts are grounded on relevance structures" (p. 183). Relevances can be interpreted into existence by the individual or they can be imposed by a social situation, and they can be either tacit to the person or explicit.

Relevant actions have both subjective and objective motives. It is possible for people, in order to solve a problem, to place more importance upon an objective motive and to consider the subjective or biographical circumstances as secondary, for instance. It is not unusual for people to comply with a rule in order to accomplish a goal and to disregard their own circumstances in that situation.

Schutz (1973) suggests that it is through understanding the taken-for-granted actions of people's everyday lives that we will more fully understand what motivates people to take action. It is the sum total of a person's biography that brings about actions. The biographical knowledge both of self and of past generations that one typifies as similar to one's present situation becomes one's "knowledge at hand". (p. 7). With the knowledge at hand one predicts action.

Action, Schutz (1973) suggests, is "conduct devised by the actor in advance, that is, conduct based upon a preconceived project" (p. 19). People anticipate the future by considering their biographies in order to identify similar acts, by taking into account the context of the situation and by constructing what they project will happen in the future. The constructing of projected actions is an acting out in the mind of what a person thinks will take place. As a result of actions, a person's knowledge at hand at the time of the action will be validated and/or adapted to form the person's continually changing knowledge at hand.

Motives for actions are identified by Schutz (1953) as of two kinds. Motives that refer to the future are called "in-order-to motives" (p. 22). Teachers may, for instance, plan an activity and visualize how it will be carried out in-order-to accomplish a certain goal. Motives that refer to justification are identified by Schutz as "because-motives" (p. 22). In this way teachers may justify their actions. They form plans because of actions in the past that they deem relevant for current goals. Teachers who implement a mandated curriculum are doing so "in-order-to" obtain a goal such as insuring their image as a good teacher. Teachers who implement curriculum in a particular way because of their previous experience with children are acting upon "because" motives.

Schutz classifies people's actions into three groups. Sensible actions are those that are socially approved and are easily understood by others. When viewed by observers, sensible actions are recognized as ones the observers feel they would have taken in a similar situation. Sensible actions are undertaken without either constructing an image of the future or by considering insights. Reasonable actions are also socially approved and easily understood by others. In addition to being socially approved, reasonable actions are made with "judicious choice" (1973, p. 27). Teachers who act in a reasonable way may weigh other considerations against established pedagogies. They question the means and end, taking nothing for granted. In other words, they make a judgement based on all available knowledge at hand. Rational actions have "clear and distinct insights into alternatives" (1973, p. 28). Here teachers, for instance, would have a preconceived notion of the means and how the plan would end based on similar plans within a relevant network. Rational action, like sensible action, is unlikely to be questioned and does not need a frame-of-reference when worked out in the situated experience of the actor.

As people act in social situations they learn appropriate ways of behaving in those situations. They learn what actions are considered typical from others who are also in the same situation. Actors take for granted that people in a given situation will act in an appropriate way. In addition to taking for granted the behaviour of others within a given social context, actors also understand the role they must take in the same situation for the action to be appropriate (Schutz, 1953, p. 26). In schools, for instance, students know how to be "students" and they understand the range of activities that are available to the student. Teachers, too, have a social knowledge of the range of appropriate actions that will allow them to be viewed as "the teacher". Appropriate actions are social lessons that actors learn and take for granted.

Schutz observers that the sum total of people's actions constitute their "natural attitude" (1973, p. 4). The natural attitude is that "actors" (Spradley, 1980) take it for granted that if others will "act exactly as I do" then they will experience the world as I do. However, the ways in which people interpret the natural attitude will vary. For instance, it may be part of two teachers' natural attitudes that children should read good literature, but the ways in which these two teachers interpret as appropriate to accomplishing this goal could be very different. People learn how to act in social situations from others because of the taken-for-granted attitude that others existed before they did and also knew of appropriate ways of behaving. These social actions, experienced by actors, are often unquestioned and become typified "until further notice". Schutz's observations place actors in social and historical situations. Our biographies are a part of our stock of knowledge upon which our actions are based, thus giving a unique quality to our decisions. But, because our biographies are constructed within a social context, our uniqueness cannot be understood to be isolated. Our uniqueness must also be viewed as a social construction.

The final concept that needs to be reviewed is that of meaning. This study is about the meaning that teachers construct. For Schutz (1973) meaning is "the result of my explication of past lived experiences which are grasped reflectively from an actual now and from an actually valid reference schema" (p. 16). This means, then, that experiences alone do not provide meaning. It is only in the explication of those events that meaning is constructed.

A Congruency of Theories

The theories of Kelly and Schutz have a resonating quality and find congruencies in many areas. At the same time, these theories maintain differences that provide the exciting energy of varied perspectives. The analysis of the data for this study employs these two theories in their complementarity. It is the resonating quality that I would like to explore.

The basic perspective for both theories is that people actively construct their realities. Schutz (1953) states, "All our knowledge of the world, in common-sense as well as in scientific thinking, involves constructs..." (p. 5). Kelly (1953) defines a construct as "a representation of the universe" (p. 12) with which people form patterns and that they test in their daily living. In both theories there are no "facts," but instead constructions of reality formed by people as they live their lives.

Kelly's (1955) fundamental postulate states that "A person's processes are psychologically channelized by the ways in which he anticipates events" (p. 46). Throughout Kelly's works an emphasis is placed on persons anticipating events. Schutz (1973) places a similar emphasis in his theory of social action by stating, "The term 'action' as used in this paper shall designate human conduct devised by the actor in advance, that is, conduct based upon a preconceived project" (p. 19). Schutz describes actors as constructing or fantasizing projected goals in advance of actions based on their stocks of knowledge. Kelly, too, suggests that people anticipate the future by replicating past experiences that have similar themes to the projected goals. The construction of the future by people is of paramount importance to both theories. These people are viewed in both approaches as active rather than passive in nature.

Schutz (Cox, 1978) suggests that actors' past experiences are processed by typification. In other words, actors arrange their experiences as to their kind or type depending on the context and relevant features of an object. People do not collect their past experiences as isolated events. The proposition of typification as stated by Schutz strikes a chord resonant with the construction corollary of Kelly (1955). Further, construing is understood by Kelly to be a "way of seeing events that makes them look regular" (p. 76). In both propositions there is a personal quality of relevance to the organization of experiences as people retrieve experiences for projecting the future.

Two people may have similar experiences. Kelly's individuality corollary indicates that the interpretation of experience for each may not be the same because the experience is not viewed with equal importance. Schutz would further explain unequal relevancies that lead the same experience to be interpreted differently. For instance, when the teachers in my study wrote in journals, they did not all do so for the same reasons or relevancies. Some writers did so to fulfil the expectancies of the seminar; others did so to explore the meaning of personal experiences.

Kelly explains that people organize experiences in a hierarchical manner in order to manage their lives more easily. Schutz observes that people make choices because one aspect or another of a person's life is more relevant within a given context than another. For instance, people may observe that a "ready-made recipe" (Schutz, 1971, p. 36) may solve a problem. Selecting a ready-made recipe may not take into account the person's biographical considerations, but the biographical considerations may be deemed less relevant at the time than obtaining a desired goal. The solution to obtaining the goal is thus deemed more important than satisfying personal needs. In another context it is possible that this situation would work in reverse or that both subjective and objective relevancies could be considered equally relevant. From Kelly's point of view, in stating the fragmentation corollary, people may not always make seemingly logical choices.

Kelly states that people make choices within a range of possibilities. This is a focusing mechanism that makes our lives more manageable. Schutz would view this range as the "zone of operation" (Schutz, 1973, p. 41). The zone of operation would define that which was within immediate reach. This would include both the objective world and the social world. That which is obtainable must be within reach. The range of possible choices may change with a change of context or position either in time or space. The range of choice may also depend on what a person considers relevant to a certain situation. The choices people make allow them to create and maintain their taken-for-granted world. The ways one teacher chooses to teach literature in her classroom may be limited by what she judges as appropriate. That which is appropriate for another teacher may provide a wider range of possibilities. When observing teachers one might view one as more flexible than another because of how that teacher views her range of possibilities of action in comparison to the other.

Kelly's sociality corollary, in which one person can play a role in another's social process, is quite similar to Schutz's idea of the reciprocity of perspectives. One perceives others when one experiences conversations and relationships. At the same time one comes to self understanding. This is termed an intersubjective way of knowing. Schutz (1953) states that, "It is intersubjective because we live in it [intersubjective world] as men among other men, bound to them through common influence and work, understanding others and being understood by them" (p. 10). This forms the commonsense knowledge that, if one could exchange places with others, they would "see" things as the first does and that either person's biographical relevancies would not stand in the way of the common understanding of the experience. This intersubjective knowing is the foundation of socialization. Thus, in view of these theories a solipsist's view is not possible. When a participant of my study wrote her self-characterization sketche, it could only be in the context of self among others. Bannister and Fransella (1986), in discussing Kelly's theories, suggest that the sociality corollary means that "we come to understand ourselves via understanding of other people" (59).

Schutz's (1973) theory is one of social interaction. The social emphasis is explicit in the intersubjective idea of Other. There is less of an emphasis on the social quality of Kelly's construct theory, but Kelly does address this issue in the sociality corollary. In both theories, a mirroring effect takes place, is organized and is embedded in the social structure as it informs the self and is used by people in projecting the future.

There are many congruencies found within Kelly's theory of psychology and Schutz's theory of philosophy/phenomenology. The greatest difference is that Kelly understands his theory as a scientific system to be tested by people in the action of their daily living. Schutz understands his theory as pertaining to a social system determined by people's relevancies as they create and maintain their commonsense, taken-for-granted worlds (Schutz, 1971, p. 32). Kelly defines action while Schutz defines the nature of the action.

Summary

While I am not trying to prove the functional equivalence of the two theories, I do stress that they are similar enough that when taken together they provide a coherent underpinning to the psychological and philosphical analysis that is used in this dissertation. Both theories when taken independently provide a meaningful perspective for research. The basic tenets of each theory are valid in their respective fields. What is important, I feel, is the consistency between the perspectives which allowed for a deeper understanding of both and which, in turn, provided a richer perspective. Each theory emphasized a process of anticipation as people interpret their worlds. When employed to observe actors in research situations, a unity of meaning provided greater depth of understanding as I observed and asked, "What were the participants' actions?" and "What was the nature of those actions?"

Chapter III

Design of the Study and Methodology

The Design of the Study

The design of the study describes the thinking that initiated the research project. Details that needed attention were securing a place and a time for the study. Most important was the consideration of the participants who were to play the major role. On behalf of the participants, the researcher attended to ethical concerns and ensured that their needs, as well as the researcher's, were met.

The Participants

The six participants in this study are experienced teachers from three different school districts. The teacher with the least teaching experience has taught for six years, and the teacher with the most experience has taught for more than twenty. They range in age was from twenty-eight to fifty years. Each of the participants volunteered to enroll in this study knowing that it was both a research project and a graduate level seminar for which they would obtain university credit. The participants names have been changed for reporting purposes.

In comparing and contrasting the data, I selected the self-characterization sketches of four key informants who had both completed the seminar and were elementary teachers. This allowed both diversity and flexibility for reporting. However, the discussions and interactions are the result of a process of interaction among seven teachers: six participants and the researcher. This would not have been the same study without the valued contribution of all the participants.

Gaining Entry

I had previously taught three undergraduate courses in children's literature at the University of Alberta. When I approached the Department of Elementary Education with the idea of working with experienced teachers of children's literature in a seminar situation as central to my research project, the chairman generously granted my wish. I am very grateful for this opportunity!

My supervisor, the department chairman and I made a few important decisions that set the tone for this study. The seminar was scheduled in the evenings when the teachers were free from teaching duties. This created a time and space for discussion and reflection. If I had met these teachers in their schools, they would have been far less likely to have much time to themselves. The teachers were given graduate credit which indicated to me and the university that the time and effort involved in such a study was valued. It was decided to give a pass/fail mark for the course. This, I believed, would allow the participants more freedom in their thinking and would be conducive to trusting my motives in the spirit of research. Each member knew that she could withdraw from the research project without jeopardizing the university credit given for the course. (See Appendix A). The requirements for obtaining graduate credit for the course included reading and discussing the assigned books, writing responses to their reading in journals and the writing of a term paper.

Participants were recruited by alerting faculty members within the department to the opportunity for their students. I also contacted language arts consultants in the public school system and they contacted teachers who they felt would be interested. The participants were accepted on a first-come basis.

Time and Space

The time for the seminar was scheduled on a regular basis. The group met one evening a week, for thirteen weeks, for three hours each evening. The space for the seminar could only be considered mundane; it was held in a university classroom. A few tables were moved to the centre of the room and were circled by seven chairs. Around the perimeter of the room were an excess of tables and chairs. It was, in many ways, an uninviting space made slightly warmer by a kettle of hot water and a snack of fruit or cookies provided by the participants.

The people who gathered once a week were very busy people. Six out of seven had full time teaching positions, families to care for and errands to attend to. The ways in which these people spent their hours were determined both by jobs and the demands of others. For some members of the group, the three hours of the class were just another requirement to perform in a long list of demands on their time. For others it became a time and a space for themselves. Schutz (1973) writes of an inner duration of time that is "broken-off" from world time (p.46).

The inner duration of time is a pocket of time in which the tension of consciousness slackens as in the dream world. The time in the seminar and the time spent writing did not reduce the tension as much as it would have in the dream world, but the participants experienced less tension of consciousness as they became involved in reflection and discussion. The time spent in the seminar moved at a rate different from world time. Space, too, often seemed more open. There were windows that invited the imagination to look both out and in as insights were grasped. The reading of Tom's Midnight Garden (Pearce, 1958) had us wondering about different kinds of time as we discussed the meaning of the words "Exchanged Time for Eternity" (p. 184). And we discussed the difference in Tom's time and Hatty's time that did not flow at the same rate. Cassie Binegar (MacLachlan, 1982) led to one of several discussions about space, both inner space and outer space. We discussed our own "time to be" and the spaces in which we loved to read.

I had been reading Bitter Milk (Grumet, 1988) and reflecting upon the class. Grumet wrote about the boundaries of art; the frames around pictures and the bindings of books. She wrote about the art of teaching and said, "The point is that to be an artist is perpetually to negotiate the boundary that separates aesthetic from mundane experience" (p. 78). I reflected upon this as I thought of the boundaries of this seminar, especially the boundaries of time and space. Each of us reported not being able to leave our thoughts at the door when we left the class in the evening: the boundaries of our class time were not finite. My journal entry tried to capture this feeling of negotiating boundaries:

> This makes me think of the boundaries of this class. It is a three hour class starting at 6:00, and ending at 9:00. We come together, we part. But do we? Teachers come with their classroom children, their own children. They come with their husbands who are taking care of children; not reading but waiting for their [wives'] return. When we leave, we leave with bits of each other. Each others' words and residual emotions. We take them home with us, sometimes to those listening and waiting, sometimes to walls and to cars that will listen and not question or reject.
>
> We try to deal with these thoughts so that we can close them in a drawer with our folded clothes that we have removed in order that we may sleep in peace. When we look into the bathroom mirror we wonder how we can look so much like we did in the morning, so unchanged by the day's events and the passionate stories other class members were willing to share - needed to share - so they could get on with their lives. But, some thoughts remain and infiltrate our restless sleep. In the morning we awake, vaguely refreshed. We lose last night's thoughts in the routines and the immediacies of the day. At the same time we are gathering stories for next week's class. Stories of the child who cried during story time, of children who learned to be frightened of the mystery cave and of stars that are metaphors for our own experiences. The stories recede and swell like the waters that constantly alter their borders, not the neat straight borders of paintings (26 November

1990).

Yes, there were boundaries imposed by university calendars and by buildings. But there was another dimension, an inner duration, that allowed us to grow and become as we learned to share our voices and risk the uncertainties of an audience.

The Children's Literature Seminar

The children's literature seminar gave the participants the opportunity to interpret literature both individually and in a small group setting. The nature of their interpretations was observed by the investigator and explicated by the participants themselves. The works of children's literature read by the participants provided a focus for each class meeting. (See Appendix B). Sarah suggested an addition to the original syllabus, Cassie Binegar by Patricia MacLachlan (1982). All of the participants agreed to read this book. It led to a lively discussion on the theme of inner and outer spaces in our lives.

The works of literature were selected within the framework of Jon C. Stott's "Spiralled Sequence Story Curriculum" (1984). Stott's curriculum suggested a variety of reading levels, picture books to novels, within a thematic context. When considering Stott's curriculum and the three focal novels, the genres of time fantasy, historical fiction and problem novels were explored. The final three books, The Doll (Taylor, 1987), Who Is Frances Rain? (Buffie, 1987), and Handful of Time (Pearson, 1987) were written by combining these three genres. The other books selected were examples of these single genres. The participants were unaware of the scheme for selecting these books. Instead, their discussion revealed recurring themes of identity, time, space, and relationships between mothers and daughters. The construction of these themes would bear out the observation made by Grumet (1988) that, "Together we appropriate this text with impunity; we use it to make sense of the work we have to do" (p. 139).

Syllabus for the Seminar

Meek (1987) stated the importance of the syllabus in any course:

> The syllabus is a social as well as a critical device, and in choosing books to be studied, the choosers manifest a theory of literature which makes what is valued clearly visible, 'according to particular criteria and in the light of given purposes' (p. 99).

The focal points of the literary works for this seminar were Margaret Buffie's Who Is Frances Rain? (1987), Kit Pearson's A Handful of Time (1987), and Cora Taylor's The Doll (1987). The genre structure of these three Canadian books combined problem novel, time travel and historical fiction. In each of these novels the adolescent female protagonist was isolated as a result of her parents' divorce. The literary device of time travel allowed the protagonist to escape from her problems into a historical past. In the past, the girls encountered or became their ancestors and both resolved their problems and developed into mature young people ready to reintegrate into their modern day families.

Each of these novels provided the protagonists with an object that allowed them to make a journey into the past. In A Handful of Time (Pearson), Patricia retreated to the tiny guest cabin called La Petite where she discovered a pocket watch that had been given to her grandmother by her fiance thirty-five years earlier. Winding the watch took Patricia to the time when her own mother, Ruth, was twelve years old. Elizabeth, in Who Is Frances Rain? (Buffie), found a pair of wire-rimmed spectacles, which, when she put them on, gave her the power to see back into the time of her great-grandmother. The author thereby provided a metaphor for the "insight" necessary for Elizabeth to mature. In The Doll by Taylor, Meg became her ancestor Morag when she went to sleep with a family doll given to her by her grandmother.

Prior to the participants' reading these three novels, each sub-genre was explored through other books. The literary idea of providing the protagonist with an object which served as a vehicle into the past was first explored in The Olden Days Coat (Laurence, 1979). In this picture book a young girl put on her grandmother's coat to find herself in the time of her grandmother's youth. To explore the structure of the literary journey into a fantasy world, the participants both read and discussed Where the Wild Things Are (Sendak, 1963), In the Night Kitchen (Sendak, 1970), Outside Over There (Sendak, 1981) and Hey, Al! (Yorinks, 1986).

Time travel in children's literature was introduced to the participants with the novel The House of Arden (Nesbit, 1908). Nesbit is considered to be the originator of this sub-genre for children. A second example of a time travel novel was Tom's

Midnight Garden by Pearce (1958). An example of a problem novel was Mom, the Wolf Man and Me by Norma Klein (1972).

The sub-genre of historical fiction was represented by Sutcliff's story of a bronze age boy Warrior Scarlet (1958). This book also served as an excellent example of how authors use the setting of the story to portray the emotional tone of the characters. Near the beginning of the story, Drem felt confused. Sutcliff described the setting:

> Drem followed the valley down, because down was easier than up, but he did not think of which way he was going; he simply went. Down and down, by swirling slopes and plunging headlands of turf, by bare chalk and tangled furze and through the whitethorn bushes of the lower slopes, until at last the great trees of the Wild came climbing up to meet him (p. 25).

The Voyage of Osiris: A myth of Ancient Egypt (McDermott, 1977) was selected because it is one of the few myths about a woman. Isis was a giver of life and love who evolved into a leader (Stott & Francis, 1989). By an act with metaphorical implications, Isis physically put her husband, Osiris, back together after he had been dismembered. This metaphor had the potential of lending significance to the three focal novels in which the adolescent girls could be viewed as bringing their families back to harmony and order.

The theme of the three focal novels is that young isolated girls can mature by forming relationships and connections to become caring, interdependent members of their families. Initially all three protagonists find themselves physically separated from their familiar urban surroundings and psychologically alienated by their parents' divorces. In Cora Taylor's The Doll Meg's rheumatic fever separates her from her parents and school friends. She travels into the prairie past from a bed in her caring grandmother's home. In the past she becomes Morag, a valued member of her family. As the family moves to Fort Carlton, Saskatchewan in the 1880's, Morag discovers her strengths and forms an identity which enables her to cope with her twentieth century family when she is reintegrated into the present. In the present the more mature Meg is able to talk to her parents about their divorce and her situation in the family - a conversation that her parents were unable to achieve with her.

Elizabeth, in Buffie's Who Is Frances Rain?, finds it difficult to trust relationships after being left by her father. She finds resolution for her situation in trips to Rain Island's past history where, as she digs for her roots, she discovers her grandmother's story and her own identity. Elizabeth is able to put to rest her grandmother's questions about her own past and she comes to understand the need for her family to function as a unit.

Kit Pearson portrays Patricia in A Handful of Time as growing to understand her mother's anguish when Patricia travels back to her mother's twelfth year. In the past, Patricia witnesses her young mother's alienation which leads her to an understanding that allows Patricia to reach out with the love that both mother and daughter need. In the present, Patricia learns to paddle a canoe and value her domestic talents that are needed in a family emergency. Patricia matures to a self-confident young girl who can balance her own needs with the needs of others.

There is value in studying contemporary Canadian literature. All three novels, which serve as the focus of the seminar, were written in 1987 by prairie province writers, and had settings particular to the western provinces. Because these novels were recently written by developing authors, they would not be considered part of a canon of literature. Nevertheless, when critically read, they are valuable literature for children and were therefore worthy of study in this seminar for elementary teachers.

The Methodology

The methodologies selected for this qualitative study were several and varied. They were selected from the research found in the fields of education and literary criticism. Each of the methodologies was selected because of the potential it had for "leading in" and "drawing out" the essence of teaching. They were not selected in order to verify a given method as the method for research. I will indicate the extent to which each method was valuable as each is reviewed.

Participant Observer Stance

The participant observer stance refers to a researcher who describes a culture through purposeful, constant attention to the actors in their situations. The term participant observer comes to the field of education from the disciple of anthropology

(Spradley, 1980). The focus of the research is to gain a better understanding of the human quality that comprises any culture, in this case the teacher. Brimfield, Roderick and Yamamoto (1983) suggest that, "One of the most intriguing aspects of this researcher's career ha[s] to do with his own search to discover who he is" (p. 8).

I came to this study with a background in teaching at both the elementary and university levels. This, I believe, gave me credibility in the minds of the participants. My familiarity with the field of education allowed me to concentrate on the teachers as individuals. I also came to this study having practised a philosophy of progressive education. In this regard, I believed that education should nourish growth through the active construction of meaning by teachers and students alike. In the act of teaching, we learn to teach. In the act of learning, we learn. Learning is understood in this study to involve a curiosity and a willingness to develop a depth of understanding in which cognitive and subjective knowing cannot be bifurcated.

As a researcher I was a participant-observer. My goal was to learn from the participants. Spradley (1980) stated the dual purpose of the researcher:

> 1) to engage in activities appropriate to the situation, and 2) to observe the activities, people, and physical aspects of the situation (p. 54).

To accomplish these goals I acted as the teacher of the seminar, participated in group discussions, took field notes, wrote in a journal, interviewed participants, and transcribed audio tapes.

The dual charge for the researcher required what Glaser and Strauss (1967) described as an "informed detachment" (p. 226). The way in which I was to accomplish this charge was to settle into an attentiveness both as an observer and as a listener. Smith (1976) described participant observation as a process requiring a blend of artist and observer. She sees the researcher's task as drawing out the artist's conception about creating art and understanding the relationship between his art and life (p. 352-353). This conception of teachers as artists is compatible with my stance toward these teachers. Further, I view this research project as an opportunity for others to view the teacher's art and, perhaps more importantly, to understand critically that which we have created and call teaching.

Methodologies are ways of knowing that are professionally attractive, in that they have the appearance of inviting us to return to their use. They are attractive because they enable us to move further than we would without them. In their attractiveness, methodologies should provide an intellectual energy for exploration without imposing boundaries.

Group Discussions

The weekly class time was comprised of group discussions about the book assigned for that particular week. These discussions could best be described as conversations (Eisner, 1991) in that the communication was shared among the group as each took turns expressing personal and literary ideas. Often the discussions began with ideas or questions that participants wrote in their journals while reading at home. When personal experiences were engendered by the reading, that "story" was shared with the group. Participants also told of the connections they had made to other pieces of literature or other media, such as movies. Often the teachers would share ideas for teaching practices. The atmosphere was relaxed and informal.

The group discussions were audio taped, transcribed and initially coded in order to identify themes each week. Glaser and Strauss (1967) described such acts as theoretical sampling which is a "process of data collection for generating theory whereby the analyst jointly collects, codes, and analyzes his data and decides what data to collect next and where to find them, in order to develop his theory as it emerges" (p. 45). Theoretical sampling led to the evolving character of this study as each week I listened to the class discussions and made research decisions for the following week's seminar. Transcribing the tapes was a vital process in the recognition of emergent themes. The analysis of data compared and contrasted themes that emerged among the transcripts, the self-characterization sketches, and the journal writing of each participant.

Repertory Grids

Based on the Construct theory of George Kelly (1955), repertory grids are a methodological strategy used for "exploring personal construct systems" (Beail, 1985, p. 2). Repertory grids were developed on the premise that the constructs that different people hold are related as well as contrasting. Since their initial use in psychology, grid technology has been used in education (Beail, 1985; Chard, 1987; Munby, 1983; Olson, 1981; Pope, 1981). Bannister and Fransella (1986) suggest that grids help people to delve into themselves. In this study grids were used to initiate an exploration into the beliefs teachers had about teaching literature.

Munby's study (1983) served as a model for employing repertory grids in this study. As a group the teachers were asked to write brief statements of what activities I might see were I to visit their classrooms when they were engaged with literature. It was stressed that they need not represent an actual class, but one which characterized their best teaching. The teachers placed these statements on index cards and then were requested to group them in a way that seemed meaningful to them. The statements written on the grouped cards became the constructs and elements of the repertory grids.

Individual interviews, lasting approximately forty-five minutes and audio taped, were scheduled in order to form and discuss the grids as well as rate the importance of the constructs (see Appendix C). By rating the constructs and elements I was able to provide the participants with a graphic representation of their grids in the form of a cluster analysis. Grid analyses were formed by using GRIDTHINK (Chard, Maiall, & Hucklesby, 1987), a computer software system. I gave each participant a computer print-out of the cluster analysis during a subsequent group meeting. They discussed the analysis with each other in pairs. The cluster analysis served as a self-confrontation for their beliefs. It either validated what they perceived as representing their beliefs or it caused them to explore and re-evaluate their ideas further. All of the participants continued their exploration in a narrative form both in their journals and in group discussions. The repertory grid technique served as a valuable heuristic device that provided a starting point for discussion. As a heuristic device, the repertory grids initiated a process of uniting objective and subjective data into a fuller, more complete view of what the teachers considered important.

Reader-Text Interactions

MacLean (1986) created a framework for analyzing the responses of readers to text. In doing so, she hoped to acknowledge that the act of comprehension was complex to understand. The framework also revealed MacLean's understanding of the continuum represented by reader response criticism. In this study the framework was employed to gain an understanding of the nature of the participants' written responses within the context of reader response theory. The MacLean framework described five possible areas of emphasis made by a reader:

1. text bound
references to surface level information
2. prior knowledge < text
references to parts of the text rather than to the whole text
3. prior knowledge = text
paraphrases or summaries of text which indicate that the reader is trying to integrate information in the text with his or her prior knowledge of this topic

> 4. prior knowledge > text
>
> elaborations of text information based on prior knowledge of topic
>
> 5. reader bound
>
> tangential comments loosely connected to the context of the text...(p. 17-18).

This framework was applied to the journal responses written by the participants. It served to demonstrate that while individual readers do not consistently respond in one way, they do lean toward one end of the continuum. While this framework did define a response as text-centred, for instance, it did not address the depth of the response. For example, a response that questioned the symbolic level of the text or a response that questioned the plot action were both equally text-centred, but this category did nothing to reveal the depth of questioning made by the reader. MacLean's framework was only useful in initiating an analysis of a reader's response.

The Analysis of Narrative Data: Searching for Emerging Themes

The data are a gathering of oral and written language collected from participants as part of the seminar course in which discussions were recorded, responses to literature were written in journals and self-characterization sketches were written. The self-characterization sketches began as "steppingstones" written in the participants' journals. Periodically the participants were prompted to retrieve memories about experiences of their own language learning. The journal responses evolved into a statement which characterized the writer and identified what was important as she became a teacher of children's literature. Three areas are of particular interest to the investigator: the self-characterization sketch which indicates a sense of the teacher as an individual, the ways in which each participant interpreted literature, and the beliefs which were expressed about teaching literature. The ideas expressed in these three areas were intricately interwoven into all of the language used by the participants throughout the seminar. The interpretation of the data is an attempt to focus on these areas individually in order to search for emerging themes. Kelly (1955) recognized a guiding principle. He claimed, "if you do not know what is wrong with a person, ask him; he may tell you" (p. 322-323). As a result he asked his clients to write self-characterization statements. Kelly's interpretation of these statements were primarily concerned with how the person anticipated actions, indicating the importance of the process of anticipation rather than a resultant action.

I wanted to know the teacher of children's literature. According to Kelly, what better way than to ask her who she is? With this in mind, the participants of this study wrote self-characterization statements portraying themselves as teachers of literature. The process of writing this statement continued throughout the study as the members retrieved memories, noted their own growth and reflected upon their teaching. The process began in our first meeting when they wrote "steppingstones" (Progoff, 1975) which were the listing of significant events in their lives as readers. The process continued as the participants wrote at regular intervals in journals. Finally, they wrote the self-characterization statements that were interpreted as part of the text of this dissertation.

The goal of the interpreter was to determine the focus of what was important to the commonsense lives of the writers. The propositions of Schutz were one perspective toward such understanding; the other perspective was that of the constructs of Kelly. Kelly's and Schutz's view of people was that each person actively constructs her life as she anticipates future actions. Reflecting upon action and practice reveals the practical in the life of the teachers. Practical exploration combined with an exploration of the relevant thoughts that led to the actions, revealed the commonsense knowledge of the participants.

Thus, the analysis of data began with Kelly's method of analysis which I employed to reveal the commonsense understandings that the participants held. (See Appendix D). Kelly's method of analysis is directly related to his corollaries and has three parts: area analysis, thematic analysis and dimensional analysis (Kelly, 1955). Area analysis was concerned with topical statements. By identifying topical statements one can understand the importance of the sequence of the content of the writing. The sequence indicated areas of change and areas of anticipation. Changes, as well as repetitions, are interpreted as important to the participant's future actions, as well as indicating the areas in which the writer feels "safe". The investigator is interested in how each person sees herself as being similar to or different from others, that can be discerned through Kelly's area analysis. Such an understanding of self among others has a direct relationship to Schutz's proposition concerning reciprocity of perspectives and has an important social consideration for teaching. A measure of the range of interests is indicated by the frequency of the writer's mention of the various people who are part of their worlds.

Thematic analysis assessed what each person valued and on what she relied for "balance". Kelly (1955) asked, "Does he rely upon historical explanations, upon personal influence, upon chance, or upon his own actions in attempting to understand what has happened?" (p. 335). This question explores the motives for action similar to Schutz's (1953, 1973) typification of motives as because-of or in-order-to motives. The interpreter also analyzed the data to determine ways through which the person retained self-control and balance in her life. By noting the writer's opening and the closing themes, the researcher was led toward a thematic understanding of areas of relevance for actions.

Dimensional analysis revealed dichotomous alternatives in the person's construction of meaning and the ways in which the person channeled her actions and made choices. By contrasting the writer's past, present and future, the researcher gained some understanding of the path of how the writer constructed her present life. The teacher's selection of alternatives and the motives for their selection led to an analysis of the individual as a sensible, reasonable, or rational person (Schutz, 1953, p. 27).

While the self-characterization sketch provided an important perspective of the teacher, a fuller perspective was possible when statements made in the self-characterization sketch were compared and contrasted with statements made in the class discussions and written in journals. Providing such data were over seven-hundred pages of transcribed audio taped group discussions and an approximately equal number of journal pages written by the participants.

Summary

The design of the study involved characterizing the participants and the activities that they undertook in the seminar on children's literature. The reading of literature led to discussions and journal entries that revealed the constructs created in the commonsense living of teachers. The lived process engendered by the literature and social interaction led to reflections that underscored the importance of the teacher's past to her future.

The methodology employed comprised both qualitative and quantitative modes of inquiry. The quantitative method of categorizing the journal statements as either reader-centred or text-centred was an initial step in understanding the participants' interpretations of literature. Generating and analyzing repertory grids provided a starting point for the participants' articulation of their beliefs about teaching. The qualitative methods included narrative inquiry as revealed through class discussions, written journal entries and written self-characterization sketches. The analysis of the narrative materials created an understanding of teachers' actions and the nature of their actions.

Chapter IV

Journals As A Way of Knowing

Journal Writing as a Tool for Research

Journals were used in three areas of this study. Field notes were gathered by the researcher in the seminar and reflected upon in a journal. Students enrolled in the children's literature seminar were requested to write in two types of journals, response journals and peer dialogue journals (Edwards and Walker, 1990) as a means of gathering data for this dissertation. The goal for using the journal technique changed and evolved as the seminar progressed.

My research proposal stated my interest in distinguishing the ways that teachers of children's literature interpret literature for themselves and in identifying the teachers' beliefs about their own teaching of children's literature. Through the writings of Polanyi (1966) and Schutz (1953, 1973, 1983) I was convinced that elementary teachers had both tacit and explicit knowledge which was relevant to their teaching of children's literature. The goal for using response journals as stated in the research proposal was for the participants to extend their learning through writing. The instructions given to the participants were:

1. Read the assigned book. Keep your journal handy to write notes, questions and insights as you read. This is a good time to get your thoughts about the book down on paper.

2. Read any articles from the Optional list that interest you.

3. During class we will discuss the stories. We will begin the discussion with your journal notes. The optional articles can be included in the discussion. At the end of the discussion you will be given time to return to your journal writing.

I felt that by writing in journals while reading and before coming to the seminar the participants would identify their own responses before they were influenced by other members of the group. By writing after the discussion I had hoped to note changes from or adaptations to the original responses. The participants allowed me to photocopy all of their journal entries.

Response journal entries demonstrated both a process of interpreting the literature and a reflection of self that was engendered by the story. Muriel reflected upon her writing in a response journal:

> By the time I finish [reading] I forget and I think, 'Oh, I had this brilliant idea, it's going to be nice on paper and I never get it back. I keep a little scribbler actually. I think I'm writing like you are, sort of, it's really a personal thing, like it's me and the book and after a while I forget it's going to be read and it gets fun. (September 20, 1990).

Rose wrote about Where the Wild Things Are (Sendak, 1963):

> ...We all have places where the wild things are, that we visit. I think these places are necessary for us to maintain a balance, to "get away" for a while. ...I really can feel the frustrations with my parents, as Max does, the desire to get out from under their control. (September 13,

1990).

Rose's interpretation of Sendak's story was self reflective. Through her journal writing Rose was able to communicate her process of interpretation from the text to her lived experiences and then to give form to this reflection through her writing. The story activated both tacit and explicit information held by the reader.

As I read the teachers' responses to the literature, I realized that they were telling their own stories. Their acts of interpretation reflected a process of remembering past experiences which were triggered by situations in the stories. Interpretation was also a result of conscious knowing about literature, as when Dorothy noted that a story had a circular journey pattern. But, more often the stories tapped subjective knowing. The students realized that they were reflecting in a personal manner and attributed their subjective writing to the knowledge that they would not be evaluated for this course. Sarah commented, "...it [not being evaluated] also lets you be more free. It lets you discover yourself and write yourself, rather than be restricted by thinking that I've got to do what this person wants me to do" (September 20, 1990). These writers were using their own questions to become aware of self at a deeper level.

Classes often began with participants writing in their journals. It was evident that these teachers led busy lives and were very involved in their teaching, their personal lives, and their families. In order to make a transition from the work they had been doing during the day to a focus for the class, I suggested topics for writing in their journals. Such topics always concerned their lives as readers or as teachers. For example, the teachers were asked to write about when they first knew they wanted to become teachers, or about a time when they experienced literature in a positive way or about a favourite place for reading. Sometimes the focus was on the story read for that class. When we read Pearson's Handful of Time (1987) participants were asked to put themselves in the situation in which Patricia found herself when she first arrived at the lake to spend her summer with relatives she had never met. When reading Warrior Scarlet (Sutcliff, 1958), the focus question was to select the perspective of either Drem or Vortrix and to portray their feeling and thinking as if they were in the following situation:

> Drem leaned weakly on his spear and looked at Vortrix again. 'You should have left the thing between my wolf and me,' he said, but his mouth was so dry that the words came out only as a choking whisper.
>
> Vortrix was deadly white, grey-white to the very lips, and his eyes looked blind. He shook his head, but said no word. There was nothing to be said, Drem knew, nothing to be done. (145).

As the writers identified with the characters of the story they were not only able to focus on the literature, but they also wrote of the moral dilemma as if it were their own. Sarah wrote:

> I will take the part of Vortrix because he is most like me! ...Being the impulsive person that I am, I too would protect without thinking about the repercussions of my actions.

> After the situation was over I would feel this immediate empty feeling. There was no right and no wrong. (October 18, 1990).

Sarah's journal writing tells as much about her as it does about the character in the story. She internalized the situation and made it her own. The writing has engendered a response from Sarah that reflects her moral stance. We read a similar response by Muriel:

> Without any thought at all, just the overwhelming love for my friend who was facing death, I (Vortrix) took action. Only after the wolf is gone do I realize, with horror, the consequences of my action. ...because of my interference, Drem is worse off than dead - an outcast forever from the tribe. As dead to me as anything and gone from my life forever! (October 18, 1990).

Both the response journal entries that were written at the time of reading and the journal entries that were written in class were used as springboards for the class discussions. Participants would begin a point of discussion by stating, "As I wrote..." or "I put down that..." clearly indicating that what they wrote was worthwhile for them.

Another requirement of this course was the writing of a term paper. At the time that I wrote the research proposal I had envisioned that the term papers would encompass some area or areas of literature. But, as the course evolved, it became clear that these teachers were telling their own stories of who they were as teachers and readers. Because literature, too, is about the search for identity, it seemed appropriate and exciting that these teachers do the same. They were willing to share their voices through their writing and with each other. But their willingness did not exclude feelings of insecurity. We discussed how to approach the term paper, and both I and they realized that the seeds of their term papers were already in their journals. During the first meeting of the group, participants filled in a background information sheet which asked, "What are your attitudes about reading literature?" and "How have these attitudes developed over the years?." Participants were also requested to list literature courses they had taken and their teaching experience. The original purpose of gathering this information was to describe the participants in the study. But, as the class evolved, it became evident that the events listed could serve as "steppingstones" (Progoff, 1975) in the teaching lives of the participants. I returned their original background information papers to them, suggesting that they explore and expand the events listed. In this way the "steppingstones" of their teaching lives could serve as outlines for their stories. Progoff (1975) defines steppingstones as "the significant points of movement along the road of an individual's life" (102). Three weeks later I asked how they were feeling about this assignment. They answered in a vocal collage:

Jill: Procrastinating.

Sarah: Whole bunch of little pieces that aren't pulled together.

Rose: Fuzzy. Sort of out there. I can sort of see it. Blurred.

Dorothy: I find that I'm working on mine in small snatches

> of time, because I have no time. ...Enjoying it.
>
> Louise: It's all disconnected because, it's like it is exciting. In school if there is a problem that would cause me to really have to work at it and would be challenging and then I go through all of this until finally I come up with either the answer to the problem or something that satisfied me even if the problem wasn't answered. And that's where I think I'm at. (November 8, 1990).

Louise stated that she was going "through all of this," indicating that it was a soul-searching process of defining her self as a teacher. Through their writing the teachers were asking questions of themselves that had previously been commonsense knowing and had gone unquestioned.

The Process of Journal Writing: Response Journals

Students were asked to respond to the literature that they read. They were asked to record questions and insights. These instructions left room for participants to develop their own styles of writing. Participants wrote about the text and about emotions and experiences that were triggered by the story. As I gathered the journal entries and read them, patterns of journal writing emerged.

Journal writing sometimes began with venting feelings. The dictionary meaning for "vent" that is most relevant here is "to relieve as by giving vent to emotions (Funk and Wagnalls, 1989). The student would write an emotional outpouring that was triggered by the story, but had little or nothing to do with the story. Louise writes:

> Maybe a person loses so many bits and pieces of themselves along the old road of life that they become disjointed from themselves and then sad but true - invisible to self. (September 20, 1990).

Louise continues by relating an incident that happened to her in elementary school. She ends her venting by saying that the words of literature "help to get me back".

Sarah also demonstrated venting in her writing after she read Laurence's The Olden Days Coat (1979):

> ...It is such a fantastic story. It makes me think of many hours snooping in my aunt's or granny's attics. I have an aunt who is eighty-four years old and she has more stories to tell about her life at the time of when the olden days coat [sic] happened. I think that I really like the book because a great deal of it reminds me of her. Memories and the influence of people in your life can be so special. (September 20, 1990).

Sarah's response was nostalgic in nature and also had little to do with the story. Laurence's story triggered memories for Sarah which she first recalled through her journal and later in a monologue during the discussion.

The movement of venting is circular and does not add to the student's greater awareness of literature or her teaching unless some further action is taken either by the student herself or through encouragement from the teacher. In order to assist Louise in a forward movement, my response was to ask her to reflect upon her experience and then to determine what such an experience might mean to her teaching. By having Louise re-read her journal entry and reflect upon it with a question that would provide a new perspective, she could gather energy to leave her circular motion and to move forward in her thinking. Progoff (1975) gives the name "feedback" to the process of re-reading the journal entry in order to gather energy for personal forward movement.

Feedback offers the learner the opportunity for further reflection in a reflexive pattern. The reflection often leads to a greater awareness, as it requires an active thought process. As we see next with Sarah, writing down her thoughts and the process of feedback gave her another mode of thinking that brought her to a new level of awareness. On September 27, 1990 the group read McDermott's The Voyage of Osiris: A Myth of Ancient Egypt (1977). This Egyptian myth was unfamiliar to Sarah. In her journal she wrote of her frustration in understanding the book:

> I have tried and I have thought but I can't get anything more out of the book. This really shows my lack of background. I liked the book but my true understanding is not there. There has got to be something deeper than what I have read.

In an attempt to form an understanding she had already "mapped out" the story in her journal. Sarah was willing to write on the black board what she had written for herself.

	comparison
-Flood	Flood of the Nile
-Washes ashore	
-Grows into tree	Crops grow

-Tree cut down by Isis	Harvested
-Set finds box and scatters seeds	Seeds resowed
-Isis makes Osiris whole	Land flourishes.

Questions: How does this explain reincarnation?
What is the underworld?
Do myths and legends explain to people what has happened in their world? (September 27, 1990).

Sarah wrote this "map" on the board and as she was telling the group about what she had written, ideas came to her. She explained that:

> Osiris, he was the teacher and she (Isis) was the giver of the harvest. And so I read the book and then I read the part, the introduction in the beginning and I tried to think what happened in the story.

Sarah continued retelling the story. As she finished she started drawing circles around what she wrote and slowly added, "And I thought that this was such a power of love, that everything here was geared to the power of love. ...She flooded the Nile with tears. Yeah, she's a powerful lady" (September 27, 1990). Through feedback Sarah was able to synthesize what she had read into an interpretation that made sense to her and eventually led her to a new level of literary awareness. The writing, the returning to the writing and writing again provided time necessary for mental processing. There were some intervening days between her first writing and the discussion in class. The interval allowed space for inner thoughts and discovery, and by encouraging feedback, helped to bring her to a greater awareness.

After all the assigned books had been read for the class, the students wrote in their journals about their favourite books. Sarah wrote that The Voyage of Osiris was not her favourite, "although when I finally figured out, in my mind, what was happening I was ecstatic" (November 15, 1990).

Feedback was a valuable process in helping the students determine how they interpreted literature. On the evening of September 27, 1990 the students were asked to read through their weekly notes in their response journals. They were told to look for the ways in which they responded to literature. Then they were to write two or three sentences that would sum-up the ways they responded. Each of them then wrote a brief statement about what this said to them as teachers of literature. Rose noted her own responses:

> One way in which I respond is by mentioning incidents and actions that are not particularly clear to me, trying to sort them out through my responses. As I do this, I try to connect them to other ideas I have, or knowledge, or experiences. I can see that my own personal life experiences influence my interpretations. (September 27, 1990).

Through feedback, Rose was able to become aware of the manner in which she responded. This reflection helped her make sense of how students in her own classes might respond:

> As a teacher of literature, this shows me that there are as many readings as there are readers, that I bring to my reading something very different from others because of where I've been and where I am. But there are commonalities that can be shared by readers, common meanings and ideas

> that belong to the author of the text. Response needs to account for both the reader and the author. (September 27, 1990).

The teachers examined and reflected upon their own responses. This led the way to their constructing statements of their beliefs about their own teaching of literature. Feedback provided an energy for the writer to move forward in her thinking. The teacher-researcher's position was one of encouraging the process, but she did not suggest the direction that the writer must take. That direction emerged from the writing.

Response journal writing is a process of tapping one's past experiences, both literary and lived, in order to construct a new awareness about self and learning. This awareness provided both the basis and momentum for articulating beliefs about teaching. This process is an adaptation of Progoff's method of "time stretching" which he envisions as a rubber band that, "We pull back to encompass the past, and forward to reach into the future" (141).

Peer Dialogue Journals

Peer dialogue journals were also written in this seminar. The goal of using this journal method was to build relationships among the class members as quickly as possible. The students in this seminar were teachers from either various areas of the city or from neighbouring communities. The class met only once per week making meaningful relationships difficult to form.

During the first class session the students read Edwards and

Walker's (1990) article which gave guidelines for writing to journal partners. When asked if they would like to select their journal partner they declined and asked me to assign them a partner. Jill said, "I'm sure everyone will have a connection in some way or another" (September 7, 1990). One pair wrote to each other three times during that first week. Both worked for the public school system and took advantage daily mail delivery among the schools.

At the beginning of class, September 20, 1990, the students discussed their initial experiences with peer dialogue journals. Jill reported, "It was great to get something. It was exciting. I was reading and walking. I felt special just like a kid who has a pen-pal" (September 20, 1990). To reinforce the philosophy of this method I read to them a characteristic of communication as stated by Berman (cited in Brimfield, Roderick and Yamamoto, 1983), "a union with one's fellows in which personal integrity and a caring for the other unite to make possible transactions in which one's own meanings become clearer because of mutual concern each for the other" (p. 51).

In the final class students listed steppingstones in their peer dialogue journal experience. Everyone noted some frustrations in the beginning weeks in finding a focus for writing and in knowing how to sign the journal. Dorothy reported that "by about the 4th class I was comfortable - words just flowed". The peer dialogue journal did help the teachers to relate to one another and to become friendly.

Sarah wrote the steppingstones of her dialogue journal experience. Early in the process she noted that, "I looked so forward to Louise's letters that came in the school mail - She has so much to contribute and wonderful things to say. The bonding and growing process was excellent" (November 29, 1990). As Sarah continued to list the steppingstones of the process she had experienced, the mood changed. She wrote, "The feelings of when I spouted off about male/female conflict and after that there was nothing [sic]. I lost the trust I had built up." (November 29, 1990). Sarah had hoped that her writing partner would return with questions to encourage her to think about male/female conflicts. Instead there were no more journal pages from her partner. Louise had felt alienated because her strong feelings on the issue were so different from Sarah's. Louise's feelings of stress and isolation led to disappointment for Sarah.

Jill and Rose ended up split on their evaluation of the dialogue journal process. Rose wrote, "I came to the idea of peer dialogue journals with a lot of enthusiasm, but it didn't remain. Towards the end I found it a chore more than anything" (November 29, 1990). Rose's reasons for her waning enthusiasm may be reflected in her partner's comment, "Sometimes I felt like I was just connecting on what she wrote and didn't have anything innovative or of merit to say myself. Sometimes it would "work" better if I just wrote without seeing her journal first..." (November 29, 1990). Obviously, the process of responding to one another did not generate an equally strong feeling of reciprocity.

The Journal of the Researcher

My journal records my journey through a qualitative research project. After field notes and transcriptions were written, I reflected upon both in order to begin a process of forming propositions. The reflections emerged as half-processed ideas, questions and insights which sometimes found support in the data and were grouped into themes and at other times were left behind because they were unsupported.

Half-processed ideas would join with ideas that I had read in books. During the summer of 1990 I had read Making Connections: The Relational Worlds of Adolescent Girls at Emma Willard School, (Gilligan, Lyons and Hanmer, 1990) in order to write a literary critique of the three Canadian novels employed in this study. Therefore I initially questioned my noticing of the word "connections" often used by the participants in my study. In a feedback session I wrote:

> Interesting! On Sept. 16 I wrote, "Does connectedness play a part?". At this point I feel like this idea has become the major focus. I'm now looking at total disconnectedness as separation or spiritual death (like when L. said "most of my ed. was in a vacuum"). Total connectedness is also stifling.... (October 24, 1990).

The feedback process of re-reading my journal and then writing a reflection of what I had written helped me to observe the emergence of this proposition for the study. The next step was to take this apparently emerging theme back to the data which was analyzed for confirmatory support of the theme. Given sufficient first level data, the theme of "connections" would become a proposition. The process of writing reflections, re-reading the entries at a later date and writing a feedback statement continued throughout the research process.

Summary

Journal writing was the main thrust employed in having teachers explicate their experiences. Explicating according to Levine (1988) "is a hermeneutical interaction, [of] simultaneously discovering and creating..." (p. 46). They were creating meaning through reflecting upon their experiences. Schutz (1973) suggested that, "Lived experiences become meaningful, then, when they are explicated *post hoc* and become comprehensible to me as well-circumscribed experiences" (p. 16). Similarly, journal writing became a tool for reflection of past experiences that indicated meaning for the life of the teachers.

By comparison with the mixed analysis of the peer dialogue journals, the participants of the study rated very high the response journals that they wrote while reading. They felt that their entries monitored changes in their responses. In September Sarah said she "hated picking books apart," but by the end of November she realized that she learned more about the books by writing about them. Jill stated that she was able to make more connections among the books by writing about them.

My original goal for having students write in a response journal was to have them extend their learning. This goal was met. In addition I gained a clearer awareness of what "extending their meaning" might mean. The following points emerged as a result of this process:

1. Response journals are used by students to form their discussion for class.

2. Journals are a way in which students can form questions about the literature as they attempt to make meaning for themselves.
3. Students reflect on their own lives as a result of reading the text.
4. Journals allow students to recognize, over time, changes in the nature of responses they make. For example, Sarah's experience with the Osiris myth showed that her responses changed from being rather superficial or simply retellings to forming a deeper understanding of symbolism.
5. Through journal writing students wrote of their tacit knowledge that became explicit to them as a result of being engendered by the literature.

The journal writing led to a greater awareness of self for these participants. For instance, they noticed patterns of interpretation and reading that emerged which they felt characterized their personalities.

Journal writing acts as a voice in discovering self. In English grammar we have an active voice and a passive voice which are used to indicate that the subject is acting upon an object or that the subject is being acted upon. In the languages of Greek and Sanskrit there is a middle voice "representing the subject as acting upon himself directly, or in his own interest" (Funk & Wagnalls, 1989, p. 1501). Journals act as such a middle voice in that they provide an opportunity for the writer to act upon herself in order to form an awareness of one's being.

The peer dialogue journals did lead the participants to relationships with trust and friendship that were conducive to learning. The process of class discussions benefited from this initial bonding as class members were willing to share their ideas and questions, as well as personal experiences. There was also valuable reflection of the class discussions which partners shared after the class in their peer dialogue journals.

Even though we discussed the guidelines for the dialogue journal process, it was difficult for student-pairs to carry out a reciprocal learning process. Most students viewed their writing as a letter to a friend rather than an exploration of ideas for learning. Future groups would benefit from returning to the stated guidelines and reviewing their own responses for evidence of reciprocal learning and exploring of ideas.

My own journal writing process was most useful in recording reflections and discovering themes. Patterns emerged in my writing that carried forward the energy of the research process. I also found that writing in my journal allowed me to remain calm, knowing that all of my ideas were recorded and that I could return to them for further reflection.

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Chapter V

Voices of Interpretation

Introduction

The self-characterization sketches presented in this chapter are the voices of the teachers as they recount what was felt to be important to their development as teachers of children's literature. The self-characterization sketches tell of the choices that were selected and the process of some of the decision making behind those choices. These are the stories of the people whom the teachers have met throughout their lives and of their influences. And these are the stories that built the foundations for the beliefs they hold for their teaching. The self-characterization sketches are presented as written by the teachers, unedited by me.

Immediately following each self-characterization sketch is a discussion and an analysis which is my voice of interpretation as I searched for themes that provided meaning for teaching. There is a topical analysis, thematic analysis and a dimensional analysis to determine the commonsense knowledge of the teachers. The three areas of analysis are not treated equally in each self-characterization sketch, reflecting the fact that the participants wrote freely without outlines, unaware of the analysis at the time of their writing. Each self-characterization sketch was compared and contrasted with the transcriptions of the participant's seminar discussions and her journal entries providing for further clarity and validation. Direct quotes from the transcriptions are followed by the date within parenthesis; direct quotes from the journal entries are followed by the word "journal" plus the date within parenthesis. Each analysis has been read and revised by the corresponding participant to ensure clarity of her meaning and her intent. The single spaced entries are the self-characterization sketches as written by the participants.

PEOPLE OF MY LIFE

or

WHY I AM BECOMING A TEACHER OF CHILDREN'S LITERATURE

by Sarah

My paper will be entitled beginnings. My quest to be a teacher of children's literature has just begun and I feel this immense excitement within. It is like something is beginning to burst from within me. I am in love. Where are the moments of the day in which to pursue this dream to become a teacher of children's literature.

My quest to become a teacher of children's literature has been closely connected to people I know or have met on my journey ... the people of my family both past and present who have helped me understand myself... the people of my education who have instilled in me a desire to learn and the avenues to follow... the people of my family of children who have pushed me on and on in my quest because of their bright eyes of love and their sad eyes of pain... the people of the literature I have read who have helped me explore new children and grow to understand the complexity behind those sad eyes of pain and the bright eyes of love. A combination of all these people has helped kindle my spirit and keep me moving on. People have been my existence. They have surrounded me, engulfed me, fasinated me and encouraged me. Like Barbara Striesand's song from Funny Girl I am a person who needs people. I collect them and they seem to nurture me to go on. I am like a human sponge who needs this nurturing to grow.

I will begin my essay with the people of my family and my past. When I was born, I had very crossed eyes. My first glasses came when I was two and a half. The knowledge about eyes was not as great as it is today. Glasses were to correct everything. They didn't. I only have vision in one of my eyes. By the time I was ready to read on my own the words were hopping all over the page. When I look back at how I read, I realized I had trouble tracking words. There are times when I read words in the wrong order and have trouble moving from line to line. I do a great deal of compensating now, but as a child I did not understand why I was different. I remember the terrible fears in my stomach when I was asked to read a paragraph out loud in front of the class. I kept hoping it would be a very short paragraph. I remember also the C's in reading. Never would I get any higher. As a result of this deficit, I was not a reader. I very seldom read. My mom said that when I was asked to go to my room and read before bed, what mattered most to me was the number of pages I read and not what the words said. (I have students in my class who are counting pages too. Maybe when they start counting books I will have won.) To me the teaching of children's literature is the rediscovering of something in my past that I have missed. I am like my son who is collecting hockey cards. I am collecting books and authors with the same amount of enthusiasm and drive.

Deeper than just rediscovering, it also includes the power to overcome what I believe is lost by not reading. Comprehension is weaker. I have always felt that my power to write and my power with words and vocabulary is very weak. I have not felt or discovered the rhythm of the language. Every time I try to put words down on paper, they never seem to come out right. I think this is a direct result of my lack of reading as a child. I have absolutely no confidence. As a teacher, I would hope that I could provide the necessary tools for the children so that what ever they grew up to be, they wouldn't be hindered by the inability to write. If I instill the love of reading in them, the writing problem should be eased.

Eventually after attending a few different university faculties I decided to become a teacher. Needless to say I did not major in Reading or Language. In fact I do not even remember the CI courses I took in these areas. My teaching degree focused on Science and Mathematics. I think I first became interested in children's literature when I went to Spring Mills School as fifth year teacher. The school's central core was an enormous library that you had to pass through when you moved from one part of the school to another. In fact my first class at that school had to be housed in this magnificent library. Along with this library came a wonderfully knowledgeable teacher librarian who made everything in that room come alive. She was always in my room with books that would fit my themes. The library truly did become the focus of the school for the teachers and especially the children. This experience provided the spark to get me going. From then on books always became a strong component of my themes but not the total basis for my language arts program. Books added to the stories.

My very first principal instilled in me the power to question my objectives and challenge myself, to be innovative and creative and never be satisfied to sit back and let the world go by. I had seen the faces of the children in Lomond School when the books had become a challenge and a motivator for them. Maybe this was a change I needed to pursue.

I took some time off from children's literature at this point. I made modifications to my teaching program. I was interested in literature but not hooked. My life focused on the computer and the child. At this point all my energy went into implementing computer labs into elementary classrooms and eventually my master's degree. No time or energy was left for literature too.

The real turn around for me came when I was teaching at Richardson Heights. Our whole staff went to Kaliedescope in Calgary. I was really looking forward to going but had no inkling of the signifigance of this event to my life. It was one of those memories that becomes embedded deep in your soul. To love and laugh and cry with these people whose very words were printed in books was something I could never have dreamed about. Stephen Kellog, Jean Little, Patricia MacLaughlin, Cora Taylor, Cathy Freeman, Janet Lunn were not just authors. They were people and they were real. Like the Velveteen Rabbit they were more than just stuffed with fluff. I remember hardly being able to talk about the conference because everything I said could not possible interpret how I felt. I was hooked on children's literature with a passion for learning that I hadn't felt ever.

The desire to learn and always make the best of yourself must have been a part of my sister's and my life since birth. I think my father always wished he could have chased his career dreams but the war interfered with his plans. His daughters must, although I never felt any pressure. Both my sister and I have our masters degrees and we are still going to school.

I tend to be one of those people who have a ton of energy and tackle new tasks with great gusto and enthusiasm. At times I think I could have made a great preacher trying to convert everyone. I then set upon my task of collecting more people and more books.

Through my journeys I have collected lots of people who have helped me focus my teaching of children's literature. I have collected Jean Mallock who taught me the power of oral reading to children and the rhythm of the language. I have collected Carol Santa who has given me a way to incorporate comprehension into literature. I have collected the International Reading Association which has given me the power to keep growing and meeting new people. I have collected librarians and bookstore owners who have given me the new authors to meet. I have collected teachers who are always ready to discuss a story or an author. Last but no means least I have collected Alta Jeppeson who has given me the power to dig deeper and to understand more clearly. Teaching literature is much deeper than just using books. She has reaffirmed my desire to question why, to question my own philosophy of teaching and to combine the teaching of children's literature to mesh with this philosophy.

I think I have a strong desire and need to be very good at whatever I do. I am not satisfied with a mediocre attempt at anything I do especially in teaching. It is one area where I can be good. I could never be an athlete or a singer.

In order to become a good teacher of children's literature I have to have the freedom to explore and be creative. I need a supportive environment where I am allowed to take risks. For that I would like to thank my principal who understands and cares and my husband who has given me the freedom and encouragement all these years to be me.

I also need the support of friends who sit and listen many a Thursday night or a Friday morning while I try and sort out what I believe and prattle on about what I have learned. Someone to share. I need those people around me who push. Who think I can be more than I am. It all helps to make me become better at what I am doing. It makes me soar. Children's literature provides a medium to satisy this need.

The children I teach are much like me. They need the environment and the support to fly. It is exciting to watch the children gain confidence through children's literature. Everyone has something to contribute. Everyone has an opinion and everyone can share. Everyone can be successful. To see the children who think they can't or won't read discussing a character or saying the mood makes me want to cry or saying I felt like I was a part of the story. That helps satisfy my need to be good and to push me on further.

In my quest to find new people I need strongly to find the quiet, to be alone and to escape people. These are the characters in the books that I read. Because I am such a strong collector of people who seem real and act like real people. Because of my love for children and the fact that a huge part of my life involves children most of the books I read have to do with children.

My life is constantly bombarded with people --- people who need to be listened to or talked with, people who have problems, people who need hugs, people who want love and understanding, people who want to learn. There is sometime in everyday of my life when I need to escape from reality. I seem to need this quiet calming escape daily to keep the perspectives of life and living in order. I tend to be a very emotional person and through literature I am given the power to release these emotions. Maybe as a teacher, I am hoping that I can expose the children that I teach to the therapy that literature can provide - that calming time to escape from the problems surrounding and sometimes engulfing their lives. They can retreat into the problems of someone else's life. It is so easy and uncomplicated.

To me as a child, stories always meant the warmth of bed, the cuddles on the couch. I remember these stories my mother shared with us. I remember the sharing with my own children. I am a person who seems to need a great deal of cuddles and hugs I need from my students. I never read at the ront of the class. I never read perched on a stool. I am always on the floor with children curled up beside me half on my knee.

As a child stories filled out lives. My mom came from a rather large family and there was always a storyteller about. I was fasinated by the stories my aunts or my granny used to tell although granny would never talk about her cousin who rode with Jessie James. They intrigued me. I don't have all the personal stories to give to the children I teach but literature does. Literature helps learning come alive. So often as teachers we teach facts. The people involved in an event beome names and numbers -- people without faces or hearts. I personaly cannot think of a better way to teach the settlement of Alberta than through the eyes and the story of a Indian girl who lived at Fort Edmonton. How better to see the impact of World War II than to share The Sky is Falling and live the war as Norah saw it. The impact of the atomic bomb through the eyes of Sadako give much more meaning to war. How better to learn about child development than to read All About Sam. I think as a learner we need these stories and these connections to make learning come alive. I am in a constant search to find the right connection to the programs I have to teach. The literature I use is the best connector I can presently find.

Literature helps mesh my classes together as a tight solid working unit. It brings us close together as a family. The literature I choose is usually about other children or something that they can relate to. Through literature they have them the freedom to freely love, to laugh, to cry, to care and to understand each others feelings. It gives us the medium for discussions. It helps them discover themselves and cope with their feelings. It helps show them that not only do they have to make decisions in life but also that the decisions that the people in the stories make are much like their own experiences. It is a time to vent their emotions into a world where we don't have to live with the frustrations and guilt of our choices. Through discussions children learn to analyze and understand the paths they have chosen or the decisions they have made. Literature can be their connection to the real life around them. One parent said to me recently "Where do you get all the ideas for all the questions you ask? You must know more about our children than we do." I think in some ways I do. Through literature, the classroom has no risks to express their feelings. This is not always the case at home.

As a child, I have vivid memories of walking home from elementary school. We lived in a blue collar area in Saskatoon and I can remember gangs of bullies who were always picking fights either on the way home from school or to it. I was in about grade two or three and I remember carefully planning my route home to hopefully avoid seeing a fight. I was petrified that one of these big boys would pick on me. These events had a great influence on my life. I hate conflicts of any kind and I still try to avoid them like the plague. As a teacher, I want children not to be exposed to the feelings of fright, worry and hatred that I felt at that time. I want the world to be covered with rose colored glasses and I sometimes see my role as the protector. I am really upset when children are hurt or they hurt each other.

I have a rather large school bag I carry around with me. Along with my school stuff, it has everything I need including a book for me to read and some paper to write on. My students marvel at what all is in my bag. One child commented the other day, "You are just like Mary Poppins. There is always something magic popping out of your bag." Wouldn't it be wonderful if I truly were Mary Poppins and in my rather large school bag I could pull out a book that could help make the hurt go away, the tolerance and understanding come, the laughter flow freely and give us the freedom to be our own person. Then my job as a teacher of children's literature would be complete.

Discussion and Analysis

Sarah has lived the events of her life, but she has never before written about her life experiences and reflected upon who she is as a teacher. She has made decisions based on immediate motives, those within her immediate reach, but by writing this paper Sarah has made explicit to herself some of the tacit motives for her actions, reaching to the past to formulate meaning. Sarah's reflection was accomplished by gathering and organizing her experiences. During the seminar she spent many weekends talking with her mother and sister. Sarah retrieved stories of her childhood and told these stories to her family, remembering more details with each retelling. Sarah's father died just days before the seminar began which added relevance to her reflective mood. She compared her experiences with other teachers (all of her colleagues knew she was involved in the seminar) and with the members of the seminar. Reading and interpreting literature also called forth many memories for Sarah. Many individual events were gathered, sorted and selected to form meaning for her self identification. In the process of gathering her experiences she did not know the importance of the individual events. Sarah reported, "I think right now, I'm trying, still trying with all the little pieces, trying to discover" (8 November 1990). Sarah maintained an excitement about discovering her past and making meaning for herself throughout the seminar.

The topic sentences Sarah wrote construct a path of growth and change throughout her life. Sarah emphasized that this growth and change always took place within a context of other people that she met on her way. Sarah was finding order in her personal life within the context of other teachers of literature. There was a drastic change in the attention Sarah paid to literature throughout her life. As a child Sarah was not aware of any immediate importance of literature to her life. She avoided reading because it was physically difficult. As a new teacher, she was aware that other teachers and their students enjoyed stories. The librarian in her school was seen by Sarah as knowledgeable and helpful when she provided Sarah and her students with books appropriate for the curriculum. Sarah began to see a potential in literature, but remained aloof in her attention for many years. Her attention began to focus on the importance of literature when she attended a children's literature conference. It was significant to Sarah that her principal, whom she respected, gave both time and money for the entire staff to attend this conference. Sarah perceived the speakers, who were authors, and their stories as a reflection of herself. Sarah saw these people sharing their value of human emotions with her. She wrote, "To love and laugh and cry with these people whose very words were printed in books was something I could never have dreamed about." Sarah tacitly understood the intersubjective nature of social relationships. She realized that authors and readers shared a similar consciousness and that both she as a reader and the authors had experiences that had similar meanings. The authors and stories became less objective for her and more subjective. Having experienced the conference, Sarah now turned her attention toward a greater need for literature in her life.

Sarah gave her paper three titles, all expressing a sense that her life is very much in process for her. Because she enjoyed a sense of growth and learning, Sarah saw herself as becoming. Her becoming included a sense of the lack of confidence that she expressed in her inability to write, and her need for validation from others. Sarah's commonsense told her that people who read have a greater sense of confidence in their use of the language. Commonsense also told her that she tended toward positive growth within a network, not in isolation from others.

Sarah felt that she was unique because her experiences were different from those of other teachers. Expressing Kelly's Individuality Corollary, she said to another member of the group, "But my meaning and my interpretation are not the same as yours because of all of our experiences. We cannot have the same connections" (7 September 1990). Sarah said of another teacher:

> ...She likes Star Wars and Trecky stuff, I don't. And so her literature should reflect -- what she uses with kids -- should reflect that. Because that makes her want to go everyday and do it because she can hardly wait for the next day to come, I think. I really believe that. We have to like what we like for us and what connects to us. And we can't be anybody else (9 November 1990).

The people that Sarah interpreted as important to her were those who encouraged her to question her own values and to act upon those values. Both her family and her principal allowed Sarah the time and the space to develop and to grow and, in turn, receive the support that Sarah had to offer. The important people in Sarah's life were peers, often friends and colleagues. Giving support to others was something that Sarah valued, but she also found that she needed to renew her energies and maintain self control. Sarah valued a solitary, early morning corner of her living room for self renewal. She also found that her lengthy drive from home to work gave her the space and time she needed to sort her thoughts. She told us, "My poor walls of my car know more about me than anything else. I tell it everything" (15 November 1990).

While talking with a colleague who had a parallel experience of not experiencing literature as a child and who also placed an emphasis on math and science, she concluded, "that mathematical language explains the universe and the language of literature explains ourselves" (1 November 1990). She shifted away from, but returned to those actions that brought her to a greater awareness of self.

A strong theme that often arose as Sarah spoke was of making connections. She expressed a strong need for making connections to people and books. Sarah "collected" people that encouraged her to examine her own philosophy and to act upon what she believed. She shared her concerns with her family members and her school colleagues. Sarah seemed to need the validation of herself that these relationships afforded. Sarah felt that her husband gave her the freedom to be herself and that her principal encouraged her to identify values for her teaching. Once freedom was given by someone she respected, she valued that freedom. Sarah depended on these relationships for self validation. It was commonsense for Sarah that relationships needed to be reciprocal and she took it for granted that her friends also needed such reciprocal relationships.

By sharing reciprocal needs and understanding others' motives and goals, Sarah typifies her own actions. Schutz (in Nantanson, 1986) suggested that:

> These typified patterns of the others' behavior become in turn motives of my own actions, and this leads to the phenomenon of self-typification (p. 29).

Sarah saw herself reflected in others, and through close relationships she shared the motives and goals of others. These relationships, in turn, helped her to construct a greater self-awareness and self-identity.

Interpretation of Literature

Sarah's response to what she read was characterized by her experiences. She had not acquired textual skills which allowed her to read with any perspective other than those formed by her experiences. When she read The Olden Days Coat (Laurence, 1979) Sarah experienced a nostalgic response. The protagonist of the story, Sal, was in a situation that strongly brought forth memories for Sarah of her aunt's farm in Saskatchewan. All of Sarah's written responses for Laurence's book dealt with her own past. Her personal experiences were essentially lifted "out" of the text to give her a feeling of connecting. However, when Sarah read the works of Maurice Sendak she was unable to "connect" to the stories. She questioned her own inability to make sense of these works saying, "These two I couldn't, I read probably four or five times. No, I didn't like them at all. I read them and I read them and I read them and I went into my staff and I said, 'Why don't I like them?'" (7 September, 1990). Her personal experiences were not sufficient to allow her to relate to the Sendak works. When Sarah was asked to characterize the way in which she responded to literature she wrote:

> I respond through emotions and connections to me. How does it relate to my feelings and how can I connect it to my life? I also respond through questions and questioning and trying to dig deeper into the 'whys' of the book (27 September 1990).

Sarah recognized that the picture books of Maurice Sendak were considered "good" literature by most of her colleagues, but she did not have the background to discover the symbolic meanings that Sendak presented that would connect the book's significance with her own life. Sarah had a personal background or schema for interpreting stories, but she had only limited literary experiences that gave her textual perspectives for interpreting her reading. The lack of appropriate literary experiences caused the Sendak works to remain distant and anonymous for Sarah. In other words, she could not form a literary intimacy with the literature - she did not identify with the story - as she would have liked. Forming a literary relationship or identifying with the story was important to Sarah for her understanding the story.

Her reason for reading literature was summed up when she said, "I do believe, like the characters in the stories you have chosen, we are seeking our own identity. Our own literature world!" (18 September 1990).

Sarah's literature world was expanded by sharing ideas with other members of the group. During the first week of the seminar she said she did not want to "analyze" the stories. Her taken-for-granted knowledge led her to believe that when books were studied in school they were "analyzed", thus making the text become a more anonymous object to her personally. But the group discussions expanded her taken-for-granted thinking and she began to try to interpret her reading by questioning the symbolic meanings. For example, she was unfamiliar with the mythological story of Isis and Osiris, but she diagrammed the plot of the story in order to discover the symbolic meaning of the story. Later Sarah said, "For me, like when I came into this course, my first paper said that I hated picking books apart. And now I have really found that I learned more about the books by writing about them than had I just sat and read them" (22 November 1990).

By "picking books apart" Sarah seemed to think that there were correct responses to literature that she had to discover. But, as she discussed literature with other memebers of the group and increasingly became familiar with patterns that have symbolic meanings, she gained insights into multiple ways of interpreting, not just interpreting through her personal experiences. Sarah's experiences of the past were very safe for her and to risk new ways of interpretation was difficult for her until she gained confidence in her ability to understand literature with which she had not been familiar. She decided that, "I think you have to have some connection, but it doesn't have to be total. I think it's the uncertainty. That there's no right answer" (18 October 1990). The "uncertainty" let her risk discovering and creating interpretations that were meaningful to her.

Beliefs About Teaching Literature

Sarah saw herself as a protector of children. She wanted to protect them from intolerance and cruelty inflicted by uncaring people who range from bullies to abusive parents. She hoped to be able to pull from her magic bag those things that children needed to make their worlds happy and warm and to give them the freedom to develop a sense of self. Among her magic tricks she included a depth of understanding and feelings, a vivid imagination and positive self identification for each child.

Sarah's vision of herself as protector of children showed that she felt responsible _for_ these children. She felt that it was her responsibility to make them happy and to make them learn. Her view of "teachers as protectors" defined how she saw her role. In this role she wanted to "convert" her students to literature in order that they could be happy; reading had, after all, brought happiness to her. When Sarah was unable to protect her children she felt guilty. And, when the responsibility became a burden, Sarah wanted to escape reality, often by reading. In reading, there was an escape from the immediate problems she felt she and her students had to face and also the chance to help students deal with their problems. Sarah's dialectic view of literature included both an escape from reality and a vision of "real life".

Sarah's taken-for-granted view of literature was an instrumental one. She thought that literature could be used in her classroom to perform many functions. In her self-characterization sketch she wrote that "If I instill the love of reading in them, the writing problem should be eased." Sarah also thought that literature could help children gain confidence and provide emotional stability. Reading literature for Sarah was a good way to learn history and to understand human emotions.

She envisioned her classroom as a place where students worked together as a family sharing literature. By reading literature her students could vicariously experience others' emotions and adventures. As Sarah read aloud to her students she observed that she:

> loves to watch their eyes and their faces when I read to them. There is such magic and satisfaction in that feeling as we're all huddled on the floor. The giggles, the fears, the tears, the emotion, the empathy. It is the only way for them to grow to understand each other. They can be someone else without their own baggage or fear that someone won't understand" (15 November 1990).

Schutz (1973) suggests that we enter many different provinces of meaning (p. 28). Literature is a province of meaning in which readers can participate without the urgency of making decisions for their lives, but can experience characters making decisions for their fictive lives. Sarah tacitly perceived this as a vicarious advantage for her students. Sarah felt that if, as readers, her students entered the characters' community of time and space and became absorbed in their lives, students might better understand their own lives. Sarah also viewed literature as "comfort" as she sat on the floor close to her students. Both Sarah's view of the function of literature and the act of reading had an intimate quality.

Sarah was asked to list the activities that would represent her best teaching of literature. She formed this list:

1. The teacher would read aloud to the students.
2. The teacher would develop questions based on the higher level thinking skills rather than straight regergetation [sic] of facts.
3. The teacher would have much discussion time with her students.
4. The program would include novels.
5. The program would include a variety of novels and themes but everyone would extend parts of the story through writing or creating.
6. Centers would be developed which would extend parts of the story through writing or creating.
7. New vocabulary words would be acquired and charted.
8. Thesis-proof activities would be developed whereby children would be asked to take a position and justify their position with quotes from the book.
9. Children would be allowed to move through set activities charting their own course. The course would be teacher-set but the plan would be student-set.
10. Children would be strongly encouraged to read other literature by the same author or along the same theme.
11. Skills would be encorporated [sic] such as predicting, summarizing, character sketches and settings.
12. Children would be individually conferenced about their work.
13. Children would oral read on an individual basis either with their buddies [sic].

14. Children would be encouraged to discuss with each other and work together.

15. Evaluation would be done on individual growth rather than a marking system.

16. Children would be required to do writing based on the theme. (Journal, 27 September 1990).

Sarah's list of activities for her class represented what she understood to be her current "recipe" for good teaching (Schutz, 1973, p. 15). Knowing that this could change, she adds, "This is my best teaching today but it might not be tomorrow" (27 September 1990). Her commonsense knowledge told her that it was better to use novels rather than basal readers. She says, "I haven't had a basal reader in my classroom for 15 years" (18 October 1990). Sarah read aloud to the children because she knew that not all children in her classroom had the ability to read the story independently. Sarah selected vocabulary studies from the novel, knowing that it was better to study vocabulary and related skills in context rather than to study skills in isolation. Questions that related directly to text were understood to be important for her students, but she wanted to balance the teacher directedness of the activity, so she allowed the children to select the order in which the activities were accomplished. Sarah learned that it was important to use higher level questioning. Sarah encouraged her students to work together knowing that they could gain from the social interaction. Her activities are teacher directed and structured. The activities led the children to be mainly passive listeners and to find solutions to teacher directed-questions, more often eliciting objective answers, rather than subjective response. In the "natural attitude" of Sarah, she accepted these activities as commonsense teaching and she felt that her colleagues would also recognize these activities as acceptable (Schutz, 1973, p. 61).

In the following weeks Sarah considered these activities as she revised her repertory grid (See Appendix C). She included a variety of activities in which students worked on an individual basis, in small groups and in large groups. The constructs grouped these activities in ways that were meaningful for Sarah. She included "how the day works". Here she rated the frequency of the activities suggested. She rated the "role of the teacher" from being highly active and dominant to only slightly active. The same was true of the "student activity" construct, so that when the teacher involvement was high, the student involvement was low. Sarah reported that forming the repertory grid was difficult. In frustration she said, "New language! I need a new symbol system for this class" (1 November 1990). The repertory grid served as the beginning of a process, but when confronted with the results of the grid Sarah was dissatisfied.

After evaluating her own responses to literature and noting that her responses were mainly emotional and connected to herself, she began to question the activities she had set for her classroom. She asked, "I want to know why? I've got this big, huge thing because emotion is ninety percent how I feel about it. And why isn't it included here (on the repertory grid)?" (1 November 1990). She is seeing a discrepancy between what has been her taken-for-granted knowledge and her awareness of her own interpretation. She says, "The words I've used don't express my feelings" (1 November 1990). She was questioning her taken-for-granted knowledge about her teaching practice.

Sarah thought it was her responsiblity to select books that her students could relate to. She said that she could not teach books to which she could not relate. This belief became a paradox when a student asked her to include a science fiction novel in her curriculum (22 November 1990). She admitted that she did not like science fiction and she recognized that she would have to learn to include it. In her journal she wrote, "And why do I always want everyone to love what I love, care what I care, read what I read, share what stories I have, Why! Why! Why!" (Journal, 22 November 1990).

Sarah said, "Comprehension is the thesis proof" (8 November 1990). Student comprehension emerged directly from teacher directed activities, but also included, in Sarah's mind, the process of visualizing the story. When she read a mystery book aloud, some of her students could not visualize how it would feel to be in a tunnel, so Sarah took her class to a lightless gymnasium and asked them to walk across the dark room. "Those kids will never forget what it is like to be in a tunnel", Sarah reported. "It's neat to do - to make things become real to kids", she added (8 November 1990). When asked if this was comprehension she said, "Yeah, sure it is!" (8 November 1990).

Sarah's self characterization sketch stated her beliefs about the importance of using literature in her teaching. She visualized literature as a medium for living life, for understanding self and others. She did not separate her own reasons for reading literature from the beliefs she had for using literature in her classroom. In one of our last meetings she made a statement of her current beliefs:

> I still really strongly believe in the love of literature. And now I'm growing a bit into the emotional support kind of thing that literature brings to children. And also, the discovering of one's self. I wrote down here, "I spent the last hour tonight after school with my principal discussing my views on literature." My principal likes to write and is really good with literature. And how, through this class, I've discovered a whole ton of stuff about myself and the contentedness that is coming from within me and I think that we can do that with children, too. I've written a story this week, a very special story about a girl, a little child that I've connected to through literature. I feel very strongly and powerfully that literature and her [sic] and I have been a way of connecting a whole ton, when she needed somebody to connect to desperately (22 November 1990).

Sarah recognized that her thinking about the use of literature in her classroom was changing when she said, "I'm growing a bit...". Growth and change were seen as Sarah formed two questions. Sarah began to wonder about the reasons for selecting the literature to be read for the seminar. At first she tried to guess why I had selected these particular books but very soon she became more intrigued with why the books were meaningful to her. In her journal she wrote:

> All the main characters in the books that have been chosen for us to read, are in the process of discovering themselves. We too are in the process of discovering

> ourselves through the children's literature we are reading. I think it's absolutely fasinating [sic], (Journal, 18 October 1990).

Sarah also asked what was a "good" book. In her self-characterization sketch she wrote that she "collected" books indicating her feeling that she collected rather than selected books. Sarah perceived that each book she read during the seminar had special meaning for her and therefore she would have a hard time selecting a favorite. On the other hand she often questioned what made a book good. Sarah continued to think about this until she wrote the following statement in her journal:

> When I first came to this class I often wondered, what is good literature. I now know Good literature for me is what I can connect to. What the components that make up me relate to and I now know that I don't have to question why and what books I choose for kids [sic]. If I can relate to them, I can teach them. I also know now why we always have these big arguements about which book is best and no one agrees (Journal, 15 November 1990).

Sarah perceived that the criteria for selecting a good book were decided on an individual basis and that intimacy with, or experiencial connection, to the text was a primary factor.

Sarah's experiences in the seminar led her to develop her thinking about her literature program further. There had been a discrepancy between the activities that she took for granted as important and what she was currently thinking. Until she had experienced this seminar, these activities remained unproblematic for her. Until now she had no reason to question the activities that had been acceptable to her and her colleagues. But she came to an awareness of the discrepancies and questioned what had previously been understood to be self-evident. Schutz (1973) suggests that, "The reality of the life-world demands of me, so to speak, the re-explication of my experience and interrupts the course of the chain of self-evidency" (p. 11). Schutz further suggests that experiences are taken-for-granted "until further notice" (p.11). For Sarah, an awareness of the discrepancy between the activities she prescribed for her classroom and the thinking that had developed as a result of an awareness of the nature of her own interpretation put her consciousness on alert. There was a gap between what she actually did and her vision of what was possible to achieve. The gap between the actual and the vision demonstrated her ongoing development as a teacher of literature.

How I Became A Teacher of Literature

by

Jill

I guess the way to begin this paper would be to tell how I became a lover of literature. Then I'll tell how I came to teach children's literature. I'll describe some of the experiences I've had teaching literature and I will tell how I plan to change or alter things because of what I've learned this term.

I wrote about my attitudes about reading literature over the years on our first day of classes. I will rewite those pages and will add anything that has "come" to me since then:

I love reading! As a child, it was my favorite pasttime. With both parents being teachers and being the youngest of four children, I had lots of great pre-school experiences with books. I was read to often. (Nursery rhymes, bedtime stories from recommended collections, Walt Disney stories and so on.) I also listened to a lot of records with stories and music. Some were put out by Childcraft and others were good old Walt Disney productions. I listened to everything from "Bambi" to "Peter and the Wolf." Because of the positive home experiences, learning to read came easily in grade one.

During grade one and two, I enjoyed several picture books from the school library. I was a bit turned off in grade two as I was taught with the Lippincott "phonetic" reading series. It was pretty hard to get excited when reading "Nat sat on a fat cat." I remember saying, "Mom, what's a yam? It's in that silly United States reader." In grade three, I remember reading scads of "easy" or picture-type books. I read these short books at a very quick pace. My objective was to fill up my reading contest card quickly. These "little" books were okay, but I couldn't name one of them now.

Part way through grade three something exciting happened. Mrs. Green (a great teacher) read On the Banks of Plum Creek ...a novel that really touched me! I was already interested in the "olden days," so I was really taken by the "Laura" books. From then on, I became a "novel" reader. I read every "Laura" book I could find. Then I became interested in other series such as:

The Happy Holisters - "pre-Nancy Drew" mysteries, sixties-type mail order books. I got one a month for at least a year and a half.
Noel Streatfield's Ballet Shoes et al...
Sue Barton - nurse series
Lois Lenski's Prairie Girl et al...
Nancy Drew and Trixie Belden - I remember being amazed that two different authors wrote Nancy Drew books. The other author seemed to write just as "well" as Carolyn Keene. I guess I was

too young to recognize a formula mystery when I saw one!
My Friend Flicka et al....

I also read all sorts of books that we had around from the "Best in Children's" series and Scholastic book order paperbacks etc.

In the summer after grade three, our family went on a two month trip across Canada. It's amazing that I remember so much of the trip, because I read a lot. My parents pretty much stopped reading to me by the time I was in grade three, probably because I preferred to read on my own. On the cross-Canada trip, however I remember how reading a book out loud "saved" us. By the time we were on our way home, nerves were getting a bit frazzled, especially with my sister, who was almost eighteen and still "had" to come on this trip with us. My parents had packed the book, Sons of the Soil. It's about a Ukrainian family immigrating and settling in western Canada. My sister began to read it to us. I remember that it had drama, emotion and adventure. I was really taken by this book, probably because of my admiration for the pioneers. I also had quite a strong sense of my Ukrainian heritage. Even my brothers "got into" listening to the book, even though they may have pretended not to. We all began to ask questions about our grandparents and great-grandparents, wondering what it was like for them to "settle." Sons of the Soil really helped to keep our family sane on the rest of the way home. I remember that both my sister and I were planning to name our daughters "Katrina" after a character in the story.

The next summer when we were on a shorter trip to B.C., I read even more diligently. I remember being totally "transformed" by a book about a French girl in a sleigh. That's all I remember about the book, plus that it really moved me. After finishing it, I remember being sort of dazed, looking outside the window and seeing that it was summer and we were in B.C.... sort of the feeling a person gets after walking out of a "deep" movie, back into the real world. A lot of books had this affect on me, but that time and place just come to mind.

Everyone in my family read quite a bit. George read non-fiction nature-type books. Doug read western books and books like The Outsiders. I'm not sure what Pam read, but I know she read. My dad seemed to read reports, etc. during the year, and travel pamphlets and maps during the summer. While I was growing up my mom always seemed to be reading textbooks as she had to take many evening and summer courses to finish her degree. Now she reads children's books and cookbooks!

Reading was very important to me during the rest of elementary school. My grade five teacher read great books. Even though this teacher was pretty "strict," her reading had the same "magical" effect on me as did my grade three teacher's reading. She read hearwarming animal stories: eg. Owls in the Family, Bristle Face, Sputters and so on. Mrs. S. did a lot to promote reading. We had a class library. She made special book pockets and cards so we could circulate the books we brought from home.

I brought "tons" of books. My Happy Holisters series still has the book pockets and cards. My grade three students think it's neat when they see their teacher's name on the book pocket...to think she was once in grade five!

During grade five and six, I did a weekly "trade" of books with my piano teacher's daughters. Every Friday, Nancy Drew or Trixie Belden books got eagerly exchanged. I liked the mystery and the bit of romance in these books.

Book trading or lending was popular, because we didn't have a public library in Sherwood Park - not until I was in grade nine. We used to be frequent users of the Idylwylde Library at the Bonnie Doon Shopping Center. That's where I got my nurse series books from. I remember enjoying the quietness of the "big" building with so many books!

In junior high and high school, I found with piano, theory, band, Ukrainian dancing, etc. that I didn't really have time to read, or read as much, anyway.
In junior high, one teacher was successful in motivating reading. That was my grade eight English teacher Mrs. V. She was and still is a master teacher. She didn't just teach us about reading, she taught us about "life." She understood us and had empathy. I remember reading a lot of "high interest" short stories - "The Most Dangerous Game" and so on, however; it was the novels that I enjoyed the most. I Heard the Owl Call My Name and Shane were great books! I can still see myself sitting on the floor in the corner of the room reading, I Heard the Owl Call My Name.
Grade eight was sort of a sad year, because of a lot of family tragedy. I got a lot of comfort from the book. I appreciated the escape and solitude that it created for me.

I had more time to read during the summer, though my summers were busy with music camp etc. I remember one summer when I was with my parents in Jasper, I ran out of books and I read one of my brother's Louis L'Amour books. I even enjoyed it. I felt pretty "cool" knowing all about the "Sacket" characters that my brother and his friends talked about. Every summer except the ones when we were on long trips, I always spent at least a week at my Baba's farm. Along with animal feeding and egg washing chores, I still had a lot of time to read and to persue my other hobby of baking.

In junior high and high school, I must say that I wrote more than I read. I wrote in a diary and I wrote a lot of letters. I had met a girl while we were on our cross-Canada trip and we wrote for about six years after that. Mostly I wrote to my cousin in Vernon. We were both very "social" - so we wrote each other long letters about the trials and tribulations of growing up during our junior high years. I guess this letter exchanging did involve a lot of reading too. I remember that I once got a letter that my cousin had written on small note papers. It was 45 pages long - and better than a "Harlequin!" (I'm just using that as an expression, because I've actually never read a

Harlequin novel.) I also wrote my sister a lot. She lived in different places in N.W.T. when I was in junior high. I got a lot of great letters back from her too. I mostly wrote these letters while I was babysitting. I had lots of time then. That's when I also had time to read. I read the horse series books mentioned earlier, the odd library book, and various teen problem novel-type paperbacks.

The diary writing was also "big". It started during junior high and continued on through highschool and my first year of university! This journal or diary was a great way to help me sort out my thoughts. After junior high, I gave up my "little book" type of diary (which my brothers always threatened to steal) and I began writing on letter paper because I wrote a lot. This really was a good way to "reflect" on things before going to bed. I wish I still did this writing. Perhaps I will again some day. I know one thing for sure. When I get a "chance" to read these diaries in thirty years or so, they sure will be interesting. Maybe I shoud read them when our own children are teenagers, so I'll remember what it felt like being a teen...No, that might be too scary... I was pretty wild at times.

Anyway, even though I wrote more than I read in my teen years, I still loved reading, I just didn't have as much time for it. Also there was no author or series that I was really crazy about except for the horse stories by O'Hara. I did read Gone With The Wind in grade nine - all 1037 pages of it!

By the beginning of high school, I pretty much knew that I wanted to be a teacher. This had always been a childhood aspiration of mine, but the "dream" changed to reality when I realized how much I enjoyed being with young children. As mentioned before, I babysat a lot during junior high. I really enjoyed reading aloud to kids and I found it hard to say "no" when they asked for another story, since I was having as much fun as they were. I also enjoyed playing with them and watcing [sic] them play. I remember walking to the bus stop in junior high, sometimes a child would smile and say "Hi" and that would just "make" my walk.

In grade ten I got a job working at the children's department of our library. There, I developed an appreciation for the covers of many children's books. I wasn't allowed to read them, I could only shelve them...and fast! I was able to help with children's programs and in the summer, I planned and ran a program of my own. Through this I witnessed the magic of children and books. Because of my work at the library, babysitting experiences and loving kids, I knew that teaching was the right career for me. I wasn't just following in my parents footsteps...though it certainly helped to have their support.

During high school there weren't any books that were a real "turn on" except To Kill a Mocking Bird. I remember reading The Ambassador and not really understanding it. I did pretty well on my essay on it, but that was because of my writing "skills" - nothing really to do with getting into or understanding all that "war stuff." My university English class was much the same. I can't remember any of the books we read so that must say something. When limited to the format and number of words in a formal essay, it's pretty hard to express your "gut" feelings about a book. Textbooks were another gruesome part of university. The only texts that were "half" enjoyable and understandable were for Ed. Psych. and sociology.

Things with books and university didn't really get better until my fourth year when I took the "Survey of Children's Literature" Library Science Course. I really enjoyed learning about all sorts of children's books. I had never really read fantasy books or historical novels, so I was really broadened by finding out about these types of books. Writing the "annotations" on them was hard, though. They were precise summaries, not "gut" reactions either. I had more of a chance to react to the WWII novels that I read for a paper. These novels like The Upstairs Room really had an effect on me. I learned a lot about the war, but I also learn about the "power of print."

I was an elementary generalist, but Language Arts was my "minor", so I took a nine credit course in my fourth year. We learned some helpful techniques for getting students to predict, etc. when reading, and we learned to write darn good lesson plans. We learned how to analyze and classify our "teacher talk" and questioning through teaching and painfully transcribing our lessons, but we didn't discuss any good titles of literature. I guess that wasn't the point of the course.

My student teaching experiences with literature were pretty good. I remember how much the grade sixes enjoyed The Pinballs a sort of problem novel by Betsy Byars.

My actual teaching experiences with literature the last six years have been very rewarding for me and enriching for the students I hope. Instilling a love of reading has been my most important goal, along with developing positive self concepts, but I think the two can go hand in hand. Reading can definitely make someone feel good about themselves. Every month, I took out between fifty and sixty "Sherwood Park" books from the library. The students read these books during free reading or during extra time. We read and "treasured" these Sherwood Park books. Many students became involved in an optional activity where they wrote and illustrated book reports to put in our Classroom Book About Books binder. They would decide which section to put their report in: fantasy, sports stories, animal stories, stories about people, and so on. The reports themselves did require the students to identify main characters and setting, write a short summary but it also asked them as reviewers to evaluate the book and to give reasons for their judgements. I kept the same binder of reports over the years, and the students enjoyed reading the other reports. They could find out about a good sports story or whatever. They also got a kick out of reading something written by an older brother, sister, or friend. It's not like our school library didn't have books, but it was just nice to have our own classroom library which was made up of several books of mine, plus the Sherwood Park books. We even had a special shelf made for us to house these books. We'd keep fiction and non-fiction separated, and sometimes we'd even keep the fiction shelved in alphabetical order, to give some "real life" alphabetizing practice.

There were several other aspect to my language arts program, but I guess our dealings with these books relate the most directly to my teaching of literature. Storytime also fits in with the literature part. I read an assortment of picture books and novels. Over the years, I found out which were "winners" and which weren't so great. They love Rhoald Dahl's books, especially Witches. I of course loved reading the pioneer-type books like Sarah Plain and Tall. Storytime was a favorite time in our class. I can just see the anticipation before storytime as they pull out their drawing books and felt pens....I love reading and they're great listeners. I let them draw in their drawing books while they listen, unless it's a picture book with pictures that they'd have to sit up close to view. The combination of drawing and listening really calms them. The hyper or angry students settle right down. They get a chance to escape for awhile. Nothing can threaten them. The details that students remember when giving someone that was away a summary amaze me. It verifies my belief that drawing helps, or at least doesn't hinder their listening. Many of them draw pictures to do with the story. Some don't draw; they prefer to just listen. It depends on their learning styles I suppose. I hated leaving my class to teach music, because it made a more rushed storytime. Poor social studies often got cut into. My clock watching student would always remind me that it was time for social, and I'd just say, "This is social." (during the pioneer unit) and we'd happily keep on with storytime.

I buy children's books like a "mad woman." I believe that what is learned from a great picture book or novel far outweighs any leaning that might come about when using the contrived reader stories. Some stories in our reader were excerpts from "real" literature: "Anansi", "The Little Old Woman". "Andrewshek and the Poppyseed Cakes" etc. For these stories, I'd bring in the "real" book and we'd "go to town" reading more stories by that author, incorporating writing activities, music, drama, art and so on. Basically, I guess I was just trying to develop an appreciation in them for different authors and different types of stories. The sad part of not teaching this year is that we finally got new readers - three different series, including "Impressions" which is almost completely full of "real" literature. It's rewritten because a few parents complained that the grade four reader had stories that "promoted satanism." Stories can be over-analyzed and criticized. I'm sure the series is a vast improvement over the "empty" and stereotyped reader that those parents had when they were children.

Besides the reading series improving, other resources have made their way into our school along with the "whole language" surge. I am "into" this approach because it deals with the "whole" child; it stresses meaning making and most importantly it favors using lots of real literature - stories and poetry. Now we have Scholastic's Three I's collections of novels and picture books. Each class has this "kit." We also have several class sets of novels like The Foundling Fox and Jane Yolen's Sleeping Ugly. These books were chosen by our grade group to go with our themes which change every three or four weeks. I guess the way these novels are used would really tell one's philosophy of teaching literature. One could simply assign questions and vocabulary for each chapter. I tried to do more open-ended activities that would promote thinking skills more. I still need to improve in this area. Some things we did for a chapter might be to choose a character and do a "character proof" statement about them (as explained to you in class), or they might draw a picture and write a caption of the important event in that chapter, etc.

I often felt pressed for time in language arts because of the way the grade three classes had decided to do the grade-wide theming. Each theme included various "center time" activities. Some were very worthwhile, eg. - listening to a taped reading of a story and doing a related activity, but other activities that were made from purchased "teacher created" theme units seemed more like "laminated workbook pages." Many of the writing and brainstorming cards had merit, but the skill oriented ones were sometimes questionable in their worth. It took about eight one hour periods to complete center time for each theme. After four years of theming with basically the same themes, I sort of became a bit disillusioned with these centers, often wishing I could just do my own thing with books, not being so tied into a timeline and specific activies. I guess that would be the advantage of being the only teacher in a grade. A lot of positive things came out of doing grade-wide themes, especially a lot more teacher sharing, but it also restricted our freedom more.

I do believe that I did "turn on" many students to reading and I encouraged those who were already "turned on," so I guess that's the important part, no matter how the language program is carried out.

During this last term at university, I've learned a lot about new ways to teach with literature and I've learned more about the importance of literature.

In my storytelling course, I learned about many quality picture books and I learned a lot about art techniques and how they can enhance or detract from the story. I also learned about many types of storytelling literature and appropriate grade levels for these. Most importantly, I learned about the art of the oral telling of stories. Storytelling had always been sort of a mystery to me. I hadn't had a lot of experience with hearing stories being told without a book, except in grade one. I still remember the experience, so it must be a powerful technique. My grade one teacher's mother came in to sub and she told us a story about someone (herself?) running in the woods. That's all I can remember now, but I do remember the magic of her story. We were all entranced by her telling. We didn't want her to stop! I always thought the idea of telling a story was "neat," but who has time to memorize a story? Wouldn't the children prefer seeing the pictures in a book? Last February, Susan (storytelling professor) came to our convention. She helped answer some of my previous questions during her presentation. The most meaningful answer was obtained by hearing her tell a story. The eye contact that the teller and listeners exchange help to make the listeners feel like they're part of the story! This closeness and involvement is an important benefit of a storytelling experience, as well as the enjoyment that is felt by the listeners and the teller. Listening skills are almost being lost in our high-tech., visual world. This is a great way to build listening skills. Stories don't have to be told all the time, but they're often motivating "openers." For example, beginning a social studies unit on the Inuit by telling an Inuit tale would be very effective. Different types of literature can be introduced this way - eg. the tall tale, folk tales, etc. As long as the story is liked by the teller, and as long as it's appropriate for the age of the listeners, the experience will be very rewarding for all parties involved! I found memorizing the text and showing the pictures of a picture book sort of difficult, but I loved the straight telling experience. It may have been positive for me because I really enjoy the "Anansi" story that I told. Both times I've told the story to children it has been a great experience. They were great listeners and enthusiastic participants! I will definitely use storytelling in the future. I will try to increase my repertoire so that I'll know more than one folk tale and one picture book.

My curriculum course verified by "hatred" of university textbooks. As I've written before, authors of these texts could improve by looking at some elementary school texts. They really are much more innovative and interesting. The exploratory papers that were part of this course were when I really learned. Analyzing the new "Lanugage Learning" program of studies and comparing it to the 1978 program was very interesting. The whole focus has shifted to students and how they learn instead of "what" is to be taught. The underlying premise is that students use language to explore, construct and communicate meaning. I learned a great deal about the beliefs concerning language learning that caused the curriculum to change by talking with Jack. I think the new program better reflects what many teachers are already doing in their language programs. Maybe I am being too positive, but I do come from a staff of teachers who are very involved with the holistic approach to teaching language arts and I do think many teachers are doing a great job of teaching language learning through literature. I'm being defensive about this because others in our course weren't so quick to compliment their peers. Anyway, the principles and the learner expectations of the program are a good guide with which to "check" the worth of some of the activities in my language program. (Goodbye part of center time!) The program advocates the use of literature in a student-centered way. Answering their own questions about stories and discussing these is supported, whereas simply answering teacher or text-made questions isn't at all as valuable. I'll definitely take all these "new ideas" into account when I teach language again.

Now for this course. (I saved the best for the last!) As Sarah said, "It changed us." Yes, I think it did. This course helped me to look at books in ways I hadn't before...hearing each other's reactions, etc. was awesome! What a great activity to do with students: read a book or story, write feelings and reactions and share and discuss these - just like we did in our class. A lot of "language learning" would definitely happen!

In this course we didn't really "pick apart" the books as someone was afraid would happen. We discussed symbols, effective descriptions, character traits, author's reasoning, and our feelings and "connections"...another super classroom activity - even for grade threes. The discussion would be at their level, because they would be leading it. As the teacher, we could try to increase their level of thinking by questioning them, "Why do you think so?" and so on, just like you did. Such discussions would not only broaden their understanding of literature, it would teach them about writing techniques and give them a chance to "exercise" their speaking, listening and thinking skills as well.

Writing paragraphs where we were to be a particular character in a certain situation in the novel was a very useful activity too! Students could really explore point of view in this way. They could even extend the activity using drama. Then they would be really feeling, not simply reading words.

The journal and peer dialogue journal were both very good experiences for me, though the personal journal was probably the most benefical. (I'm most comfortable just writing to myself.) Next time I teach language, I would definitely set up "Reading Log Books" for students to write their reactions to the books and stories that they read. By reading these, teachers could learn about their understanding of the story, (comprehension check for Dorothy) and they could learn a lot about the students themselves, and how they think.

This course made me aware again, of the "power of print." This power can be used to ignite much learning for students. It can enhace their whole well being. I realize that this "magic" will happen with literature if we deal with it as a whole entity, instead of cutting it up with teacher or text comprehension-type questions or following it up with meaningless workbook-type activities. The use of learning logs and peer discussions will be something that I will definitely incorporate into my future teaching of literature. I can see using the co-operative learning type of oraganization to set up book talks and discussions. The books we read and the types of genre explored in this course played a big part in my new understandins of literature. I actually "got into" fantasy! All the books...well, almost all... will hold great memories for me and they will be books that I'd definitely use with children, should I be teaching the appropriate grade levels for them.

Thanks to coming back to university this term, and having time to learn and reflect, my own future with literature as well as my students' future appears to be bright.

Discussion and Analysis

Jill's self-characterization sketch was a chronological retelling of her experiences with books. She began to enjoy books and reading at an early age and continued to enjoy reading. Reading in Jill's life had become her "recipe" for living well. During the first meeting of the seminar Jill listed the significant events she felt led to her development as a teacher of children's literature. Weeks later, as she began to write her self-characterization sketch, she asked to leave the original statement unchanged. She added information about the influences of the classes she was concurrently enrolled in at the university.

Jill felt very secure writing as a "lover of literature". It was self-evident to Jill that people she respected, mainly her family, were also "lovers of literature". Schutz (1973) explained that this was Jill's "knowledge of recipes" (p. 107). In other words, she was aware of actions that were acceptable to her because they were acceptable to other people who were important to her; in this context, other teachers and family. Jill did not see herself as distinguished from other "good" teachers. Indeed she felt that she belonged to this group. Those people who did not belong to her "recipe" of good teachers were those who, for instance, were not "quick to compliment their peers". Jill strove to be a good teacher and valued her sense of belonging to this group.

Jill always valued reading and writing. These values formed her commonsense knowledge. As a child she read from recommended series. Her family members were also readers and frequented libraries. Reading, trading books with others, writing in diaries and writing letters helped her to feel that she belonged to a community of readers. She remembered feeling that some books were for girls and others for boys, such as her brother's Louis L'Amour books. Jill also felt that some books were not acceptable reading, such as Harlequin novels. "Saving" the family on holidays and avoiding or escaping from unpleasant situations were two functions that books fulfilled for Jill. These ideas formed Jill's commonsense knowing which remained, for all practical purposes, unquestioned.

Recalling when she was in school, Jill characterized good teachers as those who "motivated" reading in their classrooms. Good teachers read books that related to Jill's life in a personal way. Jill was also impressed when her teachers encouraged students to bring books from home. Jill had many books at home and enjoyed sharing them with classmates.

When Jill was a teacher, she too saw herself promoting reading as did the teachers she appreciated as a child. She hoped that she "turns on" students to reading. She also encouraged her students to share their books from home as her teachers had done.

Jill's parents played an important role in her professional life. Her mother and her father were both teachers and were models for her own teaching. When she described a good teacher, it was her mother that she characterized:

> My mom has kids from grades six and seven and eight, when they had junior high, come to borrow stuff from her or come tell her what's going on or check to see what her displays

> are. "Oh, I remember when we did that", that kind of thing. And I have kids come to borrow stuff from me, you know, because they were "chicken" to, from their teachers, that kind of thing.... (25 October 1990).

Jill measured her success as a teacher by viewing her mother's experiences. She learned appropriate ways of behaving like a teacher from her mother and the good teachers she had as a child. The practices of other teachers were perceived to work successfully for them and therefore, Jill assumed that they would lead to successful results for her as well.

When Jill read In the Night Kitchen (Sendak, 1970) she described the pictures as "revolting" (13 September 1990). Her previous experience with this book was her memory that her father had removed this book from his school library. Jill adopted a similar attitude when she reported that she would not read In the Night Kitchen to her class because of what her students' parents might think. She said, "We have to think of when these kids go home and the only thing they remember about the story and what they are going to tell the parents. Like we have to answer - so that's why I wouldn't read it" (13 September 1990). Schutz (1973) describes knowledge that has been learned as a child from one's parents as "socialized" knowledge (p. 259). Jill has learned much of her teaching behaviour socially. Socialized knowledge also taught Jill that some books were not appropriate and she would therefore not use them in her classroom. These socially learned lessons have become self-evident to her.

Jill valued belonging to the group of teachers who shared her values and she was uncomfortable when others did not perform actions she thought appropriate. During a local strike of school support staff, Jill commented, "That's really sad. It's a tough situation all around, isn't it? Just like I didn't want to sub [sic] as an aid, because I would be treated as a scab. Actually I just didn't want to get involved" (8 November 1990). Jill's wish "not to get involved" was sympathetic towards the workers, but she wished to keep her distance from the situation. Schutz (1953) suggested that others often appear as a partial self (p. 18). But, for Jill, the social situation of a strike caused her to want to treat other school workers in an anonymous fashion. Jill had sympathy for the situation, but did not feel empathy with the support staff. Jill did not strive to change her comfortable present situation when she found herself uncomfortable with the other workers who sought changes in demonstrative ways. Jill felt uncomfortable about being critical. She supported other teachers in a general way, but did not support their strike action.

Jill wished that she could have more control over what took place in her classroom, but she felt that she was unable to exercise control because of temporal constraints and the need to follow specific curricula. She said, "After four years of theming [sic] with basically the same themes, I sort of became a bit disillusioned with these centers, often wishing I could just do my own thing with books, not being so tied into a timeline and specific activies" [sic]. She expressed her sense of lack of power by using language that lacks strength such as "sort of", "a bit disillusioned" and "wishing". She did not anticipate having power, but rather adopted actions based upon the ideas and plans of others that she understood to be appropriate authority figures. By adopting such actions, she believed that she was a successful teacher and that in doing so she exhibited behaviours appropriate to teachers. Jill expressed the understanding that she exhibited appropriate teacher behavior by stating, "I'm not embarrassed about anything I do in the classroom. It's all for a reason" (25 October 1990). Jill's taken-for-granted actions are not sufficiently disturbed to cause her to question the curriculum or the organization of the school day.

Jill identified herself as unique through her use of language. Jill often abbreviated words by using "fam" for family and "fav" for favorite. I was curious about this, so I asked her to tell me about her use of words. She replied:

> Some people say I talk in "code". I guess it started with using a lot of sayings in junior high "Far out..." "Bionic" (well, it was the 70's!) Then abbreviating came in ... "H.D." for heavy discussion...
>
> I guess it's just part of my personality - the way I talk and write...(28 November 1990).

Jill saw in her use of language something that was unique that helped to identify her. As a teenager, Jill was a member of a peer group that used a kind of language often used by adolescents as they search for their identities. Romaine (1984) suggested that adolescents' language separates them from their childhoods, but demonstrates that they are not yet adults. As teen groups separate from other age groups, the language used in social interactions among members leads to a group cohesiveness which imparts a sense of belonging. Through her use of this kind of language, Jill perpetuated the feeling of being part of a group. Recently, she moved from a familiar and comfortable social situation to a new community, forcing her to give up her teaching position, thus leaving her without a sense of community which had been very important to Jill. When the seminar group read Tom's Midnight Garden (Pearce, 1958) Jill said, "That's how I felt, leaving [home] and living in an apartment. No garden" (4 October 1990). Jill's use of language demonstrated that she was searching in an effort to re-establish a sense of community.

A theme that Jill expressed as problematic was her construct of what was real. When Jill read The House of Arden (Nesbit, 1986) she was annoyed that the author would "toy" with history when she said:

> So, some books you can't put down because you want to see what is going to happen next and this was like that in some ways, like one wild thing --I guess the history part really got to me, sort of toying with history and there were a couple little adventures that I thought she could have left out, could have gone without them, maybe because I thought they were gruesome (20 September 1990).

For Jill, history has a reality and that reality should not be changed for the sake of fiction. She did not think it appropriate to "toy" with history.

Jill actively constructed her social world by what was relevant to her at the time. In her self-characterization sketch Jill noted that her cousin's letter was "better than a Harlequin!" and then admitted that she had never read a Harlequin. Jill acknowledged that her cousin's letters were quite personal, as she supposed Harlequins would be, but she knew that reading Harlequins was not acceptable reading for educated people such as herself. Another example of her construction of knowledge based on her commonsense knowledge of the culture was demonstrated during a group discussion when she told us about a job interview she had had. Jill stated, "What a joke, pretending I like country and western music. Small town Alberta, 'Do you like country music?'". She answered, "Oh yeah." And then adds, "I hate that country music" (15 November 1990). Jill had learned that many people in "small town Alberta" appreciated country music. She did not enjoy this kind of music, but securing a teaching position was more important than declaring her dislike of country music. Schutz (1971) explained;

> Any member born or reared within the group accepts the ready-made standardized scheme of the cultural pattern handed down to him by ancestors, teachers, and authorities as an unquestioned and unquestionable guide in all the situations which normally occur within the social world (p.33).

Her commonsense knowledge of the culture combined with her own hierarchical system of relevances allowed her to be accepted by the group she wished to join. Jill selected alternatives based on an in-order-to motive. Her objective and subjective motives did not coincide in this case.

During the seminar the participants wrote to each other in peer dialogue journals (Walker and Edwards, 1990). Jill reflected upon this process:

> -sometimes I felt like I was just connecting on what she

> wrote and didn't have anything innovative or of merit to say myself.
>
> -sometimes it would "work" better if I just wrote without seeing her journal 1st [sic] without replying just writing how I felt about the novel or the class discussion (Journal, 29 November 1990).

Jill's social interaction was minimal during the seminar due to her unwillingness (or inability) to break her anonymity and reveal herself to others. She felt that personal comments were not appropriate for the school situation. She did not view others as a reflection of herself, but instead she valued her individual anonymity. Her personal concerns often led her to check what was expected of her and to ask what she was supposed to do. She looked to socially acceptable sources for guidance which often satisfied objective needs rather than subjective ones. Jill's commonsense knowledge remained basically unquestioned in her daily living.

Interpretation of Literature

Jill's interpretation of literature often emphasized the text. During the discussion of Cassie Bineger (MacLachlan, 1982) Jill made this statement:

> I like how it started and ended with the same poem and how she resolved her difficulties in life through the poem.... I really think that was a really neat technique to start and end the story with the same poem. Finishing the story with the poem and the way she said, "The End" and then she changed it to "The Beginning" cause [sic] it was a whole new

> beginning in her perspective of life and the way she is going to interpret things [sic]. She'd learned to look through the glasses, that kind of thing. So, I just thought the craft - I guess that's what I always comment on, the craft of the writing. I thought it was really ingenious and touching. The relationships, the drama all that sort of stuff and the writer, she was really neat. There was a lot of humor in the book too. Stuff like when the relatives came out of the car, like clowns coming out of a circus. And you could just see that. You could picture that so well. (1 November 1990).

Jill's delight in the craft of the author centred her attention on the text. She particularly noted the author's expertise in creating imagery. Her response noted the humor that was part of the story, as well as the drama. Ricoeur (1981) would term this kind of a response an explanation, not an interpretation. An interpretation, he suggested, was a transaction that included relating the text to the self. Jill delighted in the story without relating the text to her personal experience. She was more comfortable with a less intimate interpretation.

When responding to her reading Jill often wondered what to write. In a group discussion she said:

> The novels are quite a bit different than the picture books, like the write-up. So, I don't know, I keep saying things like, "this part of the adventure was great." I thought, "is that any merit?" "Just that?" So, I gave a synopsis of the book in my journal write-up. So, I don't know if I'm

> writing the kind of stuff I'm supposed to (20 September 1990).

Jill wrote "synopses" of the books, compared the writing style of one author to another and identified themes in her responses. She was at ease writing objective responses, and did not write self-reflective responses. When a story had personal, affective meaning for her, Jill said it "was touching". After the discussion of Sutcliff's Warrior Scarlet (19) she said, "But, I know what you mean about the emotional hitting. Warrior Scarlet sort of got you deep down" (26 October 1990). Jill has enjoyed reading most of her life, but has not had the opportunity to express her responses in any formal setting which would help her become familiar with the language for writing about her interpretation.

Jill identified herself as a "realist" and said that she had not had any experience with fantasy. Jill told the group, "I never read -- I didn't read any fantasy -- like I just never got introduced" (20 September 1990). Jill's positivist view of reality and her view of herself as a "realist" led her to make literal and objective interpretations rather than symbolic or subjective interpretations of her reading. Several times she questioned the symbolic meanings which were alluded to in the stories she read. When she read the Isis myth she commented, "I wondered, too, like all of a sudden zoom she's having this kid, like it doesn't make sense" (27 September 1990). Again, when she read about Hatty fading away in Tom's Midnight Garden (Pearce, 1958) she commented, "I didn't clue in that they meant that thin" (4 October 1990). As an interpreter of literature Jill enjoyed reading. She constructed literal interpretations. She knew that other people had more skill in expressing the meaning of what they had read than she did, but her interpretation of herself as a "realist" allowed her literal interpretations to remain unquestioned.

Beliefs About Teaching Literature

Jill believed that a life filled with books and reading was a recipe for a "good" life, both personally and professionally. She understood that literature could fulfill many functions, both cognitive and affective. The cognitive functions of literature helped her as a teacher determine students' levels of comprehension, to develop listening skills and explore literary structures such as point-of-view. The affective functions of literature helped to calm angry students and help them to feel good about themselves.

Jill's beliefs about her teaching of literature included a variety of activities she included in her classroom. Her repertory grid (See Appendix C) suggested that she would include activities which required students to work both independently and in groups. The activities she listed were:

1. character proof.
2. draw pictures about the story with captions to summarize.
3. write predictions.
4. free choice of reading.
5. write book reports and classify them.
6. compare media; video and books.
7. drawing and listening to the teacher read the story.

8. introduce themes with fiction.
9. perform skits to demonstrate language usage.
10. write description of outdoors in the fall.
11. conference with student to summarize book.
12. conference with student for evaluation.
13. defend character proof.
14. group oral reading and discussions.
15. read with partner aloud.

Later Jill added two more activities to the list, that of writing in peer dialogue journals and peer evaluation of writing. It is self-evident to her that during the free reading time Jill would also read with the children. She labeled teachers who graded papers during free reading time "bionic teachers" and suggested that this was not appropriate. The classroom activities had cognitive functions and would be rational activities for success in the classroom. The activities demonstrated a consistency of purpose with her definition of comprehension:

> To me comprehension is just understanding the story. I would use a different term if I were going beyond to the experience like you said. I'd use evaluation and analysis. To me comprehension is just recalling events and facts of the story (8 November 1990).

Jill believed in the importance of students working together in the classroom. Activities that encouraged student interaction were a field trip in the fall when students practiced using language to describe what they saw, comparison of media forms and creating skits. She stated her understanding of these important activities:

> Because they learn from each other through the socialization that's happening and is real important, their interaction. And that's probably to do with after they've read, so after they've read and listened to each other. So, I guess in some ways it is going to that extending the literature activity (1 November 1990).

This statement was formed in a group discussion about beliefs that she considered important to the teaching of literature. It reflects her careful consideration of the Language Learning (1991) curriculum she had studied in another class. Jill expanded her thinking throughout the seminar as she exchanged ideas with the other teachers. After many discussions she said:

> ...but if I were to say what my main goal is in teaching literature would be -- it's interesting because for another paper I'm working on right now, that's just what I wrote, my main goal for language arts would be fostering a love of literature. So, that didn't come out as much in the grid thing, but if I were to just say the main goal, that's what it would be (22 November 1990).

During the time of this seminar Jill was enrolled in another course in which she studied the elementary language curriculum that was being developed for the province. She began to compare the emphasis of the new curriculum with older views of teaching language arts and noted that currently there is a greater emphasis on student-centred activities that advocate an active role for students. The experience of the literature seminar and Jill's course in storytelling also prompted her to consider other activities for her classroom. She particularly valued the experience she had in group discussions and in the writing of responses in journals. These activities were understood by Jill as compatible with the new language curriculum she had studied. While these activities were viewed as new ideas by Jill, she did not view them as inconsistent with the appropriate activities she had previously prescribed for her class. When students discussed feelings and formed personal connections, Jill understood this as "language learning". Jill recognized writing in journals as learning about writing techniques which emphasized an objective and cognitive goal for writing.

The "new" activities that Jill had experienced contain a "kernel" of taken-for-grantedness. In other words, these activities fit into those activities she understood to be appropriate for the good teaching of literature. Schutz (1973) suggested that:

> If an actual new experience in a similar lifeworldly situation can without contradiction be classified into a type formed out of previous experiences (and this if it 'fits' into a relevant reference schema) then it, for its part, confirms the validity of the stock of experience (p. 10).

Jill understood both the new curriculum and other newly acquired activities as unproblematic as they would "fit" with her present commonsense knowledge. The beliefs she had for teaching children's literature were consistent with her personal interpretation of literature. Jill had a positivist view of reality; her interpretation of literature was primarily text-centred and literal. The activities she was comfortable teaching emphasized objective responses. Jill's world view will allow her, as Schutz (1971) would suggest, to continue in her taken-for-granted world "thinking as usual" (p. 34).

?

Children's Literature

by

Muriel

The landscape of my life is intricately woven into an exquisite tapestry throughout which literature weaves brightly colored threads of words and wonder. There is no straight line or graph, no diagram or schedule, to explain precisely how I became (or soon will be) a teacher of children's literature. It is simply woven into the picture. It is a very basic part of who and what I am as an educator, a woman, and a human being.

As I look into the past through lenses of experience and hindsight that have less than 20/20 vision, I only know for certain that I had developed a strong and lasting passion for books by the time I was eight years old. Exposure to the magic of words, however, began long before that. My mother taught school before I was born and, afterward, was a supervisor for the district. There were no daycare facilities, so I tagged along with her to various country schools where I was undoubtedly spoiled by everyone. There was always an extra desk with paper and crayons to keep me occupied and I was privy to numerous stories, presentations, reports and recitations. It was embarrassing, however, to be the only one in school who was subjected to the mandatory afternoon nap! Though my mother thinks it is strange that I remember this so well, it is clearly a basis for my positive attitude toward learning, teaching and education in general. I was very surprised to see so many children crying the day I started grade one because I loved the idea of "really" going to school.

I do not remember all the books my parents read to me, but the seeds of lifelong convictions and beliefs were planted in my pre-school years. When my father made his triumphant entry into the house after a successful hunting trip, I burst into tears because I thought he had killed "Bambi". It was terrible to feel such horrified outrage toward the father I adored more than anyone in the world. I forgave him but have been a radical opponent against hunting for sport ever since.

Though it may seem strange, few of my most memorable experiences with literature are related to formal education. I enjoyed learning and worked very hard to please my teachers but school was often a world of confusing paradoxes. I was a very shy and solitary child and felt trapped in the subtle conflict between parental expectations and peer pressure. Those who appeared to be too far above average were praised by adults but shunned by their classmates. It was even more unpleasant for those who had difficulty learning. They were not only teased by their peers but were under constant pressure from teachers. I spent a great deal of energy maintaining a balance on the fine line of mediocrity. Sometimes I lost control. In grade seven, I fell in love with the mechanics of language. Disecting and re-structuring sentences, following the rules of punctuation and grammar, organizing ideas into paragraphs, and playing with the symbol system of words was a game I never tired of playing. It was a competition with myself that was exciting and rewarding enough to risk the consequences.

The only books we had in school were whatever the teachers had in their classrooms and two sets of encyclopedia in the principal's office. Once I had read all of these (including the encyclopedia) I devoured every book on the shelves of our tiny municipal library. It was not unusual to read a favorite book three or four times as we did not have the easy access to a wide variety of literature that children enjoy today. I could always depend on a fresh supply of reading material for Christmas or birthdays and would often trade books with cousins and friends. Comic books were a particularly valuable commodity during my preteen years. We traded hundreds of them by the box-full.

I liked to read at home where I had the time and freedom to dream myself into the stories and weave visions in the quiet spaces of my private world. I have loved horses since the time I was three and my grandfather plunked me on top of his huge black Percheron and told me to hang on tight. It was not unusual to find me reading a book propped on the rump of my saddle-horse with my feet dangling over her neck. She was a sleek, black, long-legged mare named "Lady", but would become Man-of-War, Flicka, Thunderhead, Flame or Black Beauty, depending on what book I was reading at the time. Our dogs, Dusty and Lassie, were transformed into Silver Chief, Buck, Wolf or Malemute huskies on many occasions. There was no lack of space in which to play my favorite storybook characters. I could ride for hours in open country, miles from civilization, where the world of fantasy merged with reality in a most magical way.

In the winter, when blizzards closed the roads for weeks at a time and we were isolated from the rest of the world, books were the main source of entertainment. We did not have a television, video recorder, stereo, or even a telephone, but we were certainly never bored. I travelled the world in books, meeting people in different countries and cultures, and going to strange places and times of fantastic creatures and unusual events.

The coziest place in the house was on the stairway that led from the kitchen to the bedrooms upstairs. I liked to sit there near the warmth of the wood-stove and read stories to my younger brother and sister. They were always delighted to listen and I got just as much pleasure from watching the sparkle in their eyes as I did from the stories. I will always love reading to children.

Our home was often filled with friends, family, laughter, lively conversation and great stories - some true, some not so true, and many that were downright tall-tales. I like those the best. Of course, we heard our fair share of "dirty thirties" stories that were told to remind us how fortunate we were to have a pair of shoes on our feet. My father could tell the most ridiculous story with such a straight face and serious tone that I never quite knew whether to believe him or not. I usually did, just to be on the safe side.

I loved to watch and listen to my grandfather "talk politics". Coming from the political repression of Norway, he gloried in the freedom of Canadian democracy. He would wave his arms about and shout praises to the Social Credit Party until the wee hours of the morning. Then he would put on his cap and go out "to trow de horses over de fence a little hay". It took Yoni a long time to figure that one out!

Both of my grandmothers told the more quiet and serious tales about immigrating to this new land, travelling by boat, train and covered wagon, the daily struggles of homesteading and raising their many children, of terrible storms, barn raisings, quilting bees and church picnics. Historical novels and time-travel themes trigger vivid memories of my family's oral story-telling tradition.

I treasured all that I read and heard as a child but only recognized its true value after my daughter was born. She loves hearing stories about the "olden days" and, the more I tell, the more I remember. The old people are gone now and some of the facts have been lost along the way, but the stories have been passed down through five generations almost intact. When I suggest that these things should be written down, the reply is, "Good idea. Why don't you do that?" Perhaps someday I will, and I think children's literature would be the ideal format.

Through the years, my interests have veered off in a number of different directions. I worked my way through university, taught school, travelled and met many wonderful people, made friends and lost some, married, raised children, trained horses, divorced and re-married, made mistakes and lost myself, got divorced and found myself again, and made the very difficult decision to return to university three years ago. I have read an enormous amount of literature in various genres and have always believed that the best cure for the "blues" is a good book or a trip to the farm and a brisk horseback ride.

There are a few grey threads in the weave and a little bit of wisdom scattered about, but the tapestry is far from finished. University has added many bright new colors of connections, exciting opportunities and experiences, as well as intellectual and spiritual growth. Most importantly, the world of children's literature has renewed my sense of purpose as an educator. To have the opportunity of teaching the very thing I hold most precious in my own life is a rare gift indeed. I hope to use it wisely and well.

Discussion and Analysis

Muriel characterized her own story by writing that "There is no straight line" to explain how she arrived at the present. Instead there were threads of family and story that formed woven connections which gave meaning to her self identity at the time of writing. The threads were the relationships, both literary and lived, in which she interacted throughout her life. Muriel formed her self identity by constructing concepts of balance from which she chose actions for living.

Muriel's school life was a paradox. She saw herself as unique, but showed her awareness of not becoming too different by consciously selecting mediocrity. Mediocrity was a balance between uniqueness and conformity and was understood by Muriel as a social necessity. But inside she was bursting with curiosity and playful imagination. She later found ways to express herself by "playing with the symbol system of words." Muriel learned the social expectations both of her peers and of the adults. She then found ways to express herself that were acceptable to others and to herself. Muriel said that she "lost control" but instead she had found a balance between what was unique about herself and what was acceptable by her peers which would "fit" into her taken-for-granted knowledge of her immediate social situation.

As a child she remembered that teachers had power over her, but realized that trust would have given her the freedom to be herself. She said:

> It's built on trust, not power, yeah. I think when I went to school, I respected my teachers. I never opened my mouth, I never moved and that is one thing and that

> maintains control, but if I could have trusted them I might still have been really quiet and never moved, but at least I would have been able to use what came out of here [puts her hands on her head] instead of what she told me to have come out, it's different (25 October 1990).

Within the structure of the classroom Muriel saw the possibility for expressing herself and, at the same time, maintaining the control that her teacher took for granted as necessary. Muriel constructed a meaningful balance between control and trust in her thinking.

Muriel enjoyed being alone and having time to fantasize, but also looked forward to the friends and family that were frequent visitors to her childhood home. She was equally at home with people and animals and with literary characters who became players in her fantasies. These relationships carried a reciprocal meaning for her. Through stories she felt connected to others and grew and developed into someone who could choose between control imposed by others and a sense of her own needs.

It was very important to Muriel to be in charge of her own life. Freedom, psychological space and learning from past experiences allowed her to construct and anticipate her actions, as well as to share her voice with others. For Muriel, barriers to these actions were caused by verbal labels imposed by others, mostly by the anonymous "they" of society. Once when Muriel stopped in a restaurant in southern Alberta there was a sign advertising for "Big Sisters". She commented:

> Well, I have a really hard time with the label "single parent" ....they had little things on a card on the table

> which asked for something like big sisters... for children in single parent families... and I got annoyed because I see lots of kids in other kinds of families that need that, too (25 October 1990).

Within the context of the single parent family, Muriel was able to construct the meaning of "family". She did not think that the structure of her family was a deterrent to forming warm, supportive relationships. Muriel questioned society's taken-for-granted definition of "family" and constructed a meaningful construct of "family" for herself.

Muriel taught her daughter that it was important to "deal with your life" (8 November 1990). One way that Muriel taught her daughter to deal with her life was to encourage her daughter to voice her feelings. After reading The Doll (Taylor, 1987) in which Meg, the protagonist, got angry with her parents and finally developed her voice in order that she could express her own values, Muriel said of her own daughter:

> And by getting angry -- and I really related -- I want to read this to her because it is so important for kids to say, "Look, I'm mad at you!" And now she is o.k. She got through it and it is really important (25 October 1990).

Muriel felt it was important for children and adults to express themselves, even in anger, in order to control their own lives. By voicing personal needs Muriel felt that one could begin to deal with conflict in order to gain courage (25 October 1990). She understood the social structure as either creating the potential to impose meaning or to allow the interpreter to construct her own significance within a given situation. By interpreting her social world as one with flexibility, Muriel constructed a sense of self-identity. Nantanson (1986) suggested that this was possible:

> As long as my biographical situation and my stock of knowledge at hand are reliable grounds for applying my "recipes" to a situation, I continue to believe in myself as someone capable of managing his affairs (p. 30).

Family and family stories were embedded in Muriel's construction of values. She valued her family stories as both entertainment and spiritual nourishment which provided a foundation upon which to construct her self-identity. Muriel's personal value of stories formed a complimentarity with the more universal, recursive nature of story. She asked:

> You know I got all the way home, I'm writing notes in my little book on the passenger [seat] -- you know I'm going to have an accident. My head goes why?, why? And I get home and I'm looking at this. It was very exciting and it all sort of pulled together from what I've read before, what I'm interested in; some of the fantasy, science fiction novels I've read, like that stuff. Because I remember when I was a child, "where's the edge of everything?" "Where's the edge?" "What's beyond the edge?" "Where's the beginning, where's the end?" "If God made us, which I was taught, who made God" And then I have my own daughter and she asks the same questions. Has this been going on for ever and ever? (4 October 1990).

Muriel searched for meaning through her experiences and the experiences of others in stories in a reflexive manner that recognized the intersubjectivity that people express in their own stories. Family stories and literature nourished her and encouraged her to be herself as well as to construct the intersubjective knowledge that she was part of the story.

Interpretation of Literature

Stories were the context within which Muriel lived her life. Her daily life was enriched by the stories of her family, providing a social structure in which she made choices for her life. The books that she read and the literary characters that she met were reflected as part of her identity.

When asked to characterize her own way of responding to literature she wrote:

> 1. emotional - ...The emotional response also involves ways the story connects with my personal life, history, family, and other reading (in a similar area) that has touched me deeply, changed my thinking, or has made a significant and lasting impression on me.
> 2. critical - I suppose because I'm an English major and do a bit of writing myself, I am a bit "heavy" in this area. There are a lot of questions to ask as to whether or not the particular book/story is well-written. But it always ends up being my own opinion anyway...
> 3. evaluative - I'm not very good at this because I'm a bit too opinionated. But, because we're looking at children's lit. [sic], I do try to see from a child's point of view (27 September 1990).

There was no single way in which Muriel responded to literature.

She combined the textual knowledge she gained in literature courses with her experiential knowledge to form interpretations. For herself, as well as for her students, she believed that the greatest benefit possible was for books to provide "learning, enjoyment, and entertainment" (27 September 1990). A balance of perspectives was accomplished through a variety of modes of interpretation.

When Muriel responded to stories her curiosity led her to form relationships between what she knew about the stories and her previous knowledge that would potentially add meaning to what she was presently reading. She understood that literature was based upon other works of literature. Her reading of the myth of Osiris and Isis, for instance, led her to read stories with Biblical parallels. Again, when she read Warrior Scarlet (Sutcliff, 1958) she became curious about the Mithraic religion and the meaning this had for the Sutcliff story. Reading was an active, meaning-making process for Muriel in which she constructed meaning based on the text and her experiences, both literary and lived. Her response involved a recursive, self-maintaining and self-referential process that maintained the level of development and growth which she enjoyed. She used her literary knowledge as a tool for understanding the significance of the story within the context of the literary world and then she related this to her personal and social situation. Muriel's response to Cassie Binegar (MacLachlan, 1982) was typical:

> It was a straight, flat-out story that had everything in it. The games people play, the masks people wear, the secrets we keep and which often keep us sick. The fear of change, our

> deep desire and also our fear to know, to understand ourselves and others. And then all about spaces.... Cassie wanted a space of her own, but only to hide. She wanted to know things but was afraid to ask the question... (1 November 1990).

The experience of reading the story was a simultaneous transaction which concurrently formed the meaning of the literary significance of the story. She understood the significance of the story as it related to the greater social context as well as that of her daily life. Her personal experiences were not taken out of the text, but she returned to the text with her experiences to form another perspective for making meaning. For instance, she spoke of "the secrets we keep and which often keep us sick". This statement simultaneously expressed her understanding of the literary convention used by the author and her felt need to use her own voice. She also understood the dialectic significance of the "spaces" as constructed in the story. She said, "I thought, there's inner spaces and outer spaces which is obvious from the book. But, both of those can be used to hide or to grow" (1 November 1990). Through reading she transformed textual meaning into experiential significance to construct her commonsense knowledge for living.

Beliefs About Teaching Literature

Muriel initially formed three constructs for her repertory grid: classroom environment, children's activities and outside involvement. The first time she reviewed the grid, her reaction was that the grid was written to fulfill a course requirement rather than to reflect her own thinking. She commented:

> And even the numbers, I think I was fairly honest about it, but I'm not sure who I was giving the numbers to, whether it was you or to me. It should be for me, right? (26 October 1990).

She continued her exploration of her beliefs by making the constructs more meaningful to herself.

The activities that Muriel would use with her students are:

1. to browse a wide variety of both fiction and non-fiction.
2. to have children reflect their own interests in their reading.
3. to bring props that would stimulate interests.
4. to provide background music for reading.
5. to read other books that related to the reading.
6. to ask questions about the author.
7. to create individual projects related to the reading.
8. to express one's own experiences that relate to the story.
9. to form vocabulary lists, by the student and for that student.
10. to involve the parents in the reading.
11. to bring animals into the classroom that the story is about.
12. to use literature across the curriculum.
13. creating and performing plays.
14. small group discussions.

These activities suggest a child-centred approach to literature studies which emphasizes the experience of the reader.

After some time Muriel was asked if she still believed that classroom environment was important to her. She answered:

> I remember in grade five, I was fairly good at art and I remember the teacher in grade five, we didn't like each other which is fine, (you don't like everybody), she would never [emphasis added] put anything of mine up and I resented her. I couldn't --I worked for her because I was very conscientious, I - I think I hated her because she never let me express myself publicly in the classroom. And that's what it is. So, every child should have a chance to be who he is in the classroom (25 October 1990).

Past experience has been a steadfast, but not always kind teacher for Muriel. Telling this story confirmed for her the need to let children express themselves. Muriel's deep-rooted knowing constructed her ontology and formed "because" motives to guide her teaching. It was through her past that she came to know herself and form beliefs for her teaching.

Muriel continued to re-construct her beliefs as she explicated the roots of their meaning. Toward the end of the seminar she expressed what she felt to be her most important construct, the emotional support of students. She said:

> ...if kids don't have some emotional support in the classroom from their teacher and from their peers, they are more afraid to be creative, they don't take the risks that we would like to see them take and especially in language arts when they can write and do things that, if they didn't have emotional support, they might hold back (22 November

1990).

In order for a teacher to provide the emotional support for children, Muriel felt that the teacher must first know herself. She understood emotional support as a recursive paradigm:

> If they [students] look at you, I think it's personal, but I learn more about myself from looking at you or you. It's almost like we look into mirrors of other people and you see yourself. A piece of yourself. So, if a child is looking at you, me their teacher, as a mirror for their own self image and if I don't reflect anything, they are not going to learn from me, not anything lasting or meaningful (1 November 1990).

Through personal reflection Muriel came to know herself and tacitly was aware of the intersubjective world that comprised her daily living. Schutz (1953) states that it is intersubjective "because we live in it as men among other men, bound to them through common influence and work, understanding others and being understood by them (p.10). Muriel could not separate herself from the others that make up her world: each was a reflection of the other. As she reflected upon her own story she constructed a balanced world which could not be separated into parts. For Muriel, her epistomology and her ontology lived in harmony as she made meaning for her life and projected her beliefs of her practice of teaching. Her understanding of the concept of reading comprehension illustrated a consistency between her beliefs and classroom practice:

> I think it is more than just proving the story. I think it is when you read something and it goes in and it gets all

> rattled and mixed up in a stew with your experience and your feelings (8 November 1990).

Describing comprehension as a "stew" was a metaphor for Muriel's beliefs about teaching literature with all the literary and human bits and pieces together in one cauldron, a cauldron of story.

Children's Literature - A Way of Knowing

by

Louise

I believe that in order for one to know who one is, a teacher of children's literature being only one small part of the integrated whole, one must explore where one has been, including momentous occasions that are soul shaping and building of an individual. For this reason I shall begin in my past.

The Past

To begin in my past is not an easy task for me. However, prior to writing this paper I have been acting like an archeologist - unearthing parts of myself that have been lost. But instead of finding bones, I have found memories to tell the tale of who I am. This collection of shattered bits and pieces of me seems infinite, therefore I shall share only bigger pieces that have more of a direct bearing on who I am and why I would become a teacher of children's literature.

school

The first large and disturbing memory I have is that of being in first grade. I can remember it as if it were only yesterday. I remember my shiny new shoes with little buckles, I remember my multi-coloured crayon holder which, like me, was bursting with pride. I remember the kids (a whole potential audience) and the front of the classroom so long and shiny (a potential stage for me to perform on). The teacher talks and talks, finally she leaves the room - at last my chance to perform and entertain on that long smooth stage. I get up and I'm entertaining for the class. They are appreciating me just like everyone at home does. Suddenly the teacher walks in; apparently she hates my performing and I think she hates me. I've taken her spotlight away. She straps me right there in front of my whole class and my performing days are done. Too bad; I think I had potential. Grade two and three and four were really just the same as before. Everyone was always commanded to do this and that. Even our imaginations were abused and disrespected. I used to hate it when we'd be given a simply boring assignment and then told to "use your imaginations". As if it's ordering out for sandwiches or something. I can remember grade seven because for most of that school year I was beaten up, probably for being different - the teacher encouraged other students to laugh at my answers and my behaviour. I was publicly humiliated that year at school much more than I care to remember. Grade eight was the only time in my whole school history that I ever felt invited in, challenged, accepted and appreciated for who I was. That year I learned to love poetry because a wonderful teacher invited me in to share the magic of poetry. This is something I too invite my students to share. The rest of my school career was fairly uneventful. Actually I think I slept through most of it; it was easier that way.

For the most part, school life controlled me. It took away my power and my voice. For a time now, I have been struggling to regain my creative, intuitive and honest side, which was up for grabs the moment I walked through those heavy iron doors to "higher learning". This is not the way it has to be. I know and believe that reading and sharing children's books helps children (adults) come to terms with who they are and what it means to be human. To essentially find their power and not have it snatched away. I believe that it is not just enough to present good literature. This is an inactive approach - children need to share and teachers need to listen more so they can help children find ways of responding that meet the needs of the children and not the needs of the curriculum. Children need the opportunity to not only learn about the structure of literature but respond in many ways. To dig down within their beings and extend themselves into another's.

I believe all of this because I was a child caught up in a system that did very little for me personally, except shame me. Here are a few poems from that child:

Am I

Am I a rivet?
Or a spring?
Or just a pliable,
pliable thing?

Confusion

Who are you?
You change too fast for me.
Who are you?
Don't -
It disturbs me.
Who am I?
I'm lost in your confusion
And I want to go home - please?

Always watching

Look to the front
Look to the back
Be careful!
Be careful!
You might get a whack!
Watch out for spiders!
Watch out for cracks
You could fall in
and never get back

my home life

I'm sure that there were more happy times in my childhood. Unfortunately it's the sad and painful times that have had an impact on me. My apathetic child writes this of her incest:

The knife cuts
A prick
Nothing more
Nothing less

I'm sure by connecting with this wounded child I will eventually feel joy. I also offer these poems as I can't bear to write about these experiences or memories.

I am like a wind up toy,
Wound too tight,
Can you fix me?
I wonder -

I wish

I wish I could
stay so far away from you,
you raging sea of hate.

I wish I could ride on
your angry waves rather
than have them engulf me.

I wish I could harness
your nasty power, touch
you with my love and set
you free.

A Little Love Today

I love your humour - so playful you are
And when you smile I can
feel it.
How delicious - like warm
toast it is.

This all seems important to me because I have to acknowledge it - it is a part of me. Reading children's books is now also a part of me. These books have helped me realize that children are brave wonderfully creative beings. Like the characters in these books we can all overcome problems, for problems are universal, written by authors who had similar problems to overcome. If reading children's books has helped me come to grips with my own problems and has helped answer my own questions, then I imagine it will also be of benefit for my students to share in this same literature. Another important occasion in my childhood was that of learning to leave my brother and having him taken away from me with very little explanation.

This experience is not unlike those of many characters in the children's books we have read for this course. It seems that children are not spoken to or communicated the truth to. This lack of communication and disrespect for a child's being leads to confusion and turmoil on the part of many children. I believe I will endeavour to speak the truth to children and appreciate them for the perceptive beings that they are, Just as Brett's mother did in *Mom, the Wolf Man and Me*. I knew I wouldn't be still going through so much searching and sorting and pain if there had been more honesty in my childhood.

The Present

This children's literature course has helped me get hold of who I am. My notes from *Tom's Midnight Garden* seem to say it best:

> I got more and more pulled in as the book wore on. As Tom grew, I grew. As Tom became more real, I became more real. I could remember and I could project. As humans we all go through the same stages of time, through memory we can travel back, through dreams, we can go forward.

In my classroom I see many children whose boundaries of safety have been shattered. It would be naive to think that I can change painful events in their lives, however I now believe I can make their lives richer by sharing good books and encouraging them to respond in various ways that suit them both individually and on a group basis. I'm happy with this - like the coat in *The Olden Days Coat*, it seems to fit.

Discussion and Analysis

The beginning of Louise's journey was almost silent. She wrote very little about her attitudes toward literature, saying in her journal that, "Quite honestly, I don't have anything but superficial feelings toward literature. Much like my general education, literature was experienced in a vacuum" (Journal, 6 September 1990). She expressed anger about this situation and felt initially that she did not belong in the seminar group. Nevertheless, Louise continued with the seminar. She enjoyed the reading and was particularly excited about the group discussions about the books. Slowly, she began to share her voice in the discussions and reported feeling "bigger" by being "a part of the consciousness of humanity", which she defined as learning (Journal, 13 September 1990). Her taken-for-granted world was expanding as she began to trust the others of the group. By the third week Louise began to feel the magic of words, the words of others in the discussion and the words of the authors whom she felt were also reflecting upon their past experiences. She wrote in her journal:

> I like that words on the mind. Mind on words kept - keeps people alive. This is all very exciting - I stopped to be in grade one when I got the strap for entertaining while the teacher was gone from the room and now this all helps to get me back (Journal, 20 September 1990).

For Louise, words became powerful. She felt that she was not unique in having childhood problems to solve. In stories children became brave and creative in order to overcome their problems. Protagonists learned to use their own voices and discover their own strengths in order to grow. Louise began to compare her childhood to these literary characters and she began to grow as well.

Dichotomous constructs pervaded Louise's description of her childhood. Louise's loss of control over her life and consequent lack of power were a result of both the disrespect of adults and a lack of communication. She was left to feel alienated, invaded and uncomfortable about her self identity. She was not only an anonymous being to her teachers and peers, but to herself as well. She could not trust her impulses to be accepted by others which resulted in a negative self identity. In later years Louise learned to act in a manner contrary to her thoughts, in other words, to "play games" and not to be too clever in order to keep her balance in order to be accepted by others. It seemed to her that life was a "juggling act". Louise was left with a sense of guilt. Kelly (1953) defined guilt as "Perception of one's apparent dislodgment from his core role structure" (p. 502). The reality of this definition was borne out by Louise's use of terms such as "isolation" and "disconnection" to describe her feelings and sense of being.

Louise's search for her identity led her on a path that included apathy, anger, the venting of her emotions, and eventually to finding words of healing, both in books and from friends that led her to a sense of forgiveness. She stated:

> I think a lot of it for me is forgiveness. Forgiving myself and forgiving whatever, whatever I think might have done or gone wrong and then letting go. Just letting go, the anger thing. Being angry and forgiving and letting go and getting

> on with it. Letting go of that doll, like in here (25 October 1990).

Louise made this statement while discussing The Doll by Cora Taylor (1987). For her the doll represented being superficial and not having courage, a metaphorical image that she had of herself in the past, but no longer wanted to carry into the future.

Louise began to anticipate a better life as she envisioned reciprocal relationships that allowed her to feel less anonymous. Natanson (1953) in his discussion of Schutz suggests that, "It is only in the life of consociates that the individual identity, the uniqueness of the person, may be grasped" (p. xxxiv). Past feelings of being isolated and anonymous left Louise unable to see her reflection in others or to reflect upon her life in any meaningful way. Her feelings of being disconnected meant that, for her, the concept of normalcy within reciprocal relationships could not be taken for granted and that there were few positive recurrent interactions upon which she could construct a sense of who she was.

When Louise read Mom, the Wolf Man and Me (Klein, 1972) she developed the sense of a reciprocal relationship when she responded:

> ...Sometimes Brett was being her mum's mum and somethimes her mum was being the mum to Brett. I just thought of what a good relationship is and I think a good relationship is when we all need someone to be our mums and dads, but we have to know in the relationship when to kind of switch. When that person needs you to be the one who is going to be

> the mother or the mother type character with the nurturing and the giving and all the rest of it... (11 October 1990).

Louise acknowledged the importance of reciprocal relationships to her life and teaching. She understood the need of roles to be flexible in a relationship and for each person to be able to put herself in the position of the other. In her classroom, Louise suggested that each person should be both teacher and student.

Louise would encourage reciprocal relationships in her life. But, at the same time she realized that a We-relationship (Schutz, 1953) was rare. Pearce (1958) in Tom's Midnight Garden metaphorically described Tom and Hatty in a unity of understanding by portraying the two young skaters gliding over the ice at Ely on one pair of skates. At other times, Tom saw Hatty from many different perspectives and ages. When the seminar group discussed the story Louise said:

> Like they are really connecting. It said somewhere in the book, at one point, that he saw different Hattys, and I put down, "sometimes we catch a glimpse of someone else, but only for a minute when all barriers are down". But, there they were actually making the connection and if we look at ourselves sometimes, with myself anyway, there are times that I'll just catch a little glimpse, because somethings gone down, I don't know if that makes much sense or not. (4 October 1990).

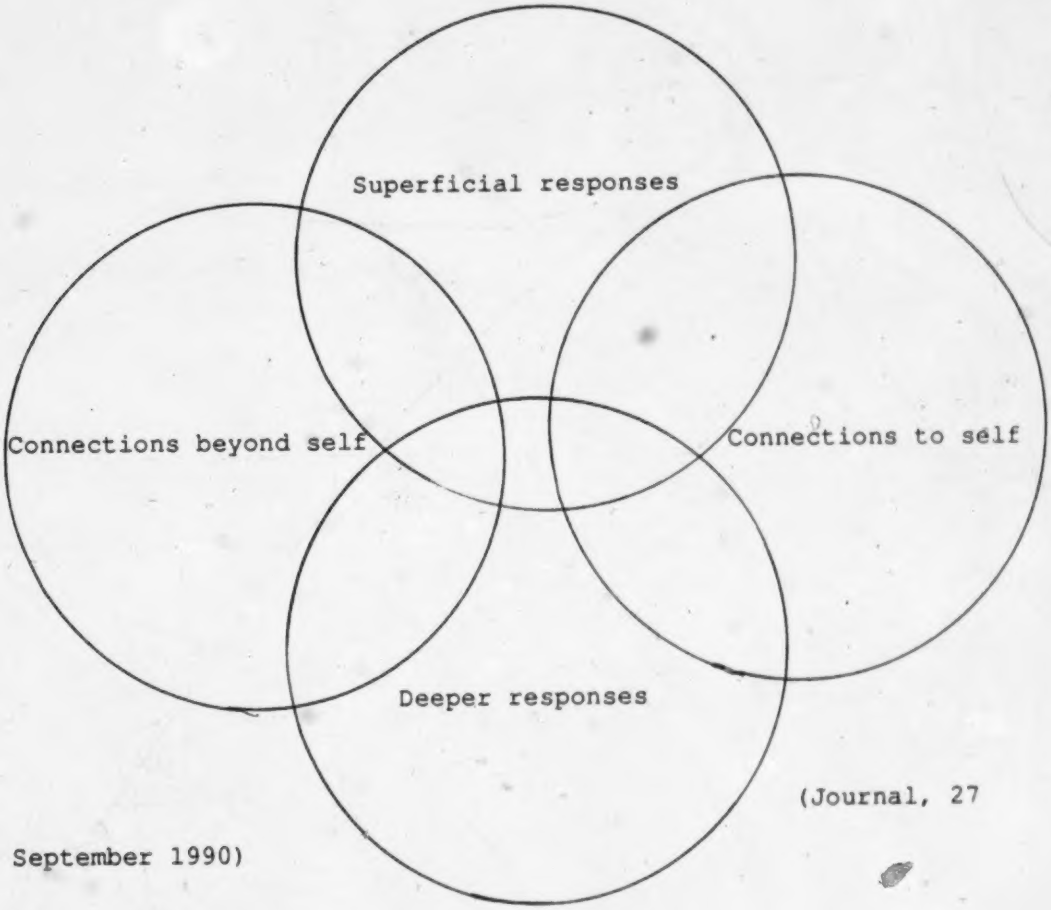
Schutz (1953) suggested that "...we have merely a *chance* to understand the other's action sufficiently for our purpose at hand";...(p. 24). Louise expresses this idea knowing that neither the others we associate with, nor we ourselves, often let down the barriers that we carry with us as defenses. These barriers allow others to see what we want them to see, what we think is acceptable. Behind this barrier was the intuitive person which Louise has been taught not to reveal.

When Louise made decisions she depended on her subconscious. She said, "I'm asking my subconscious every night to give me some direction, give me something because I've always trusted it in the past to bring something up" (25 October 1990). She felt that her answers came from herself. She found that she did not always agree with the philosophy of her school and that sometimes it was better to "not mention everything" (25 October 1990). She said that she enjoyed teaching, but felt that her present school was not the place for her to remain. (Her reasons for this conclusion were confirmed for her as a result of an ad hoc meeting of the school teaching staff in which differing opinions were not accepted). Further, the principal was angry because the staff met without him. Louise felt that the cohesiveness of the staff was more important than meeting with the principal. She felt that she needed to "find[ing] a place where it is possible to be who you are and what you want" (25 October 1990).

Interpretation of Literature

Louise's responses to literature have been important to her making sense of her life. Just as Isis metaphorically pieced Osiris back together, literature has helped Louise to make her life whole again.

When asked to characterize her way of responding, she made this diagram:



(Journal, 27 September 1990)

She added:

> If I listen, my whole being can become awakened to possibilities - intellectual, emotional, philosophical, physical, social. I can travel within and make connections, or not, and travel outside of me and take a stretch and go beyond me.

Her response journals reflected a reader who worked to understand the text in order to make sense of her own life. Louise responded to Mom, the Wolf Man and Me (19) by dividing the characters into two groups, those who felt comfortable about themselves and those who did not feel comfortable but instead relied on appearances. She then related personally to the notion of feeling comfortable with one's social situation. Interpretation for Louise was a function of identification as she gained knowledge of herself and others. Furthermore, she understood the structures of literature as reflections of lived social conventions.

In reading fiction Louise was able to find the subjective space she needed to construct her life. The discussion of Handful of Time (Pearson, 1987) evoked many questions about coming to terms with one's mother. Another member, Dorothy, said that she had been reading a self-help type of book about how to come to terms with one's mother. Louise's reply to Dorothy expressed for her the difference between fiction and the non-fiction, self-help format:

> You know, Dorothy, I think things like that are fine and working through things like that are fine.... But, the power of this book for me was that I came to something on my own, it isn't something that I read from a book, which was really kind of special for me. I thought, 'maybe I'll get the guts up to do this', which came from me. I've been getting little hints from exercises you do and some of them weren't quite me, you know. This was more me. And I appreciate that because I do that too, stuff like you are talking about, but this is, well, my power (8 November 1990).

The imaginative gaps of fiction allowed Louise to be her own authority. Her interpretation of the story evoked an awareness of her own strengths. She readily agreed that there was more than one way to resolve problems and that fiction could provide a vision of alternatives for her life.

Beliefs About Teaching Literature

Louise's self-characterization sketch indicated that she thought it was more important for students to grow in self-knowledge than to find correct answers to teacher-directed questions. During the seminar Louise did a good deal of thinking about how to encourage growth within her classroom. Louise's repertory grid (See Appendix C) showed constructs for teaching that included "personal response", "group responding", "going beyond self", and "going within" contrasted with "structures in literature". The "going within" would be implemented by having children relate characters to themselves. "Going beyond self" meant that the classroom environment would be enhanced by inviting authors and readers from the community. Learning structures of literature would allow children to create imitations of genre forms. Louise understood these activities to be reciprocal in nature when she said, "Literature is a vehicle for knowledge as knowledge can be a vehicle for literature" (27 September, 1990).

Louise thought it was important that the children be in control of group discussions and other activities such as preparing a drama. She suggested that guidelines were appropriate to allow students to feel safe, but she felt that the children should take a leadership role both in planning and implementing activities. Louise would encourage spontaneous discussion in order that students, through learning to listen to one another, could go outside of themselves and empathize with others.

Louise told the group about a spontaneous discussion on death that occurred in her classroom. While other members of her staff warned her against "allowing" such discussions, she spoke of her goal for such an activity:

> And that's beyond self and the opposite of that is self only. And I would think that would be important because I would want the kids to have an understanding of what it's like to be human. For me that's really important. I don't really think that that's what happens in our school system and I think that's why I'm uncomfortable with it (school system). I think that kids really need a chance to be able to understand themselves first, so they can be able to go beyond that and get an understanding of what it's like to be human and share in that humanness which I think is learning. When you can go beyond yourself and identify with other people or go farther than that, which is circular in a way. Self - other people - back to self, but at least it is an outward, healthy kind of growth (1 November 1990).

Louise suggested that the teacher must learn to be comfortable with discussing such issues as death in the classroom, but also felt that it was an imperative risk that teachers needed to take. Not discussing "real life" issues would risk denying the whole child, she felt. Louise listed these activities on her repertory grid (See Appendix C):

1. oral literature response groups.

2. write in literature log.
3. sharing books from home.
4. write to authors.
5. learning groups.
6. share books of own choice.
7. study structures to gain control.
8. genre structure to create.
9. creating character types: monsters.
10. seeing point-of-view
11. writing genre types
12. spontaneous extension.
13. produce plays.
14. relate character to self.
15. community shares books.

Louise recalled good teachers, both in and out of school situations, as adults who had accepted her as she was and had allowed her to take a leadership role from time to time. She believed that teacher and student should participate in the classroom as both learner and leader. Louise's model for her recipe for teaching would include activities that included such reciprocity.

Louise's silence has been transformed into statements about her teaching and beliefs and about the importance of her goals. She carries with her some anger from childhood and characterizes teachers who are controlling children as "damaging". But now she is willing to voice this anger and make decisions for her own teaching. She relies on her own strengths and anticipates the future. She does not know exactly what is ahead for her, but she is not enslaved by her biogragphy which allows her to feel more free. Next year she does not plan to teach in the same school. She knows that she cannot change the system, but that she, herself, can teach in a way that will allow her students to express themselves and grow, just as she too anticipates growth. She is moving toward more intimate, reciprocal relationships and away from anonymity.

Chapter VI

Emerging Understandings as Related to the Three Research Questions

Discussion of the Three Research Questions

Chapter V presented the data with the analyses of the self-character sketches of four key informants. In that chapter the data were reviewed on an individual basis. In chapter VI the data are compared and contrasted as themes emerge which address the three research questions. Chapter VI concludes with a discussion of implications and recommendations that developed from the data and methodology of this study.

Three research questions have provided guidelines throughout this study. The questions have provided the boundaries for describing the context in which teachers of children's literature live their personal and professional lives. The three questions are:

1. What experiences do the teachers consider important to their becoming teachers of literature?
2. What is the nature of the teachers' interpretation of literature?
3. What is the nature of the beliefs that teachers of children's literature hold for their teaching?

Two themes emerged from the data that led to a general understanding of the range of answers to the first question. The first theme explored how each teacher constructed her life by making choices for actions. A second theme explored the relationship of the individual teacher to others, that is from the perspective of self among others. An understanding of the second question emerged as patterns of response were revealed and explicated through reflection. The nature of the answer to the last question involving teachers' beliefs evolved throughout the study as each teacher became increasingly more able to articulate her thinking about her beliefs about teaching. The pattern of writing about each question moves from general statements to more specific statements.

What Experiences do the Teachers Consider Important to their Becoming Teachers of Literature?

Theme one. Constructing a life: Choices and actions. People construct their lives by making choices in the act of anticipating actions and forming decisions. While individual teachers make choices for their lives, the way in which each teacher does so are not the same. Schutz (1953, 1973, 1983) argues that choices are constructed by considering that which is relevant to the person and the situation at the time. Northrop Frye, on a radio broadcast, stated that literature is a "vision to be tested." In other words, literature presents alternatives for living to the reader. Kelly (1955) states that people behave as scientists in that they form and test hypotheses in their daily living. Hypotheses to be tested are formed by identifying alternatives for action based on the explication of past experiences.

Making choices involves an explication of a person's present situation through the retrieval of relevant past experiences, both biographical and social, in order to form a vision for the future. Judicious choices resulting from such an explication are termed reasonable actions (Schutz, 1953, p. 27). Sensible actions are a result of choices made both "automatically" with little questioning of alternatives and as a result of socialized learning. Rational actions have "clear and distinct insights into alternatives" (Schutz, 1973, p. 28). The actor perceives that rational choices will bring about certain results. Each of us makes such reasonable, sensible or rational choices every day. Schutz (1953, 1973) suggests that the choices are elicited by either "because" motives, as one explicates the past for reasonable choices, or "in order to" motives that accomplish future goals for rational action. Cox (1978), in his discussion of Schutz's theory of relevance, also reminds us that deciding not to act, termed covert action, is also a choice.

Teachers in this study made choices for their lives in a variety of ways. The choices made were often determined by past experiences in their own schooling. Recalling incidents from childhood led the teachers to decide either to replicate the actions or to ensure that the experiences were not repeated. Schutz (1973) suggested that, "It is only in explication that my own behaviour becomes meaningful for me" (p. 16). That which becomes meaningful by explication can be important for making judicious choices for reasonable actions.

The teachers made some choices by emulating the experiences of other teachers who served as role models. When teachers view the behaviour of other teachers as appropriate, they can adopt that action according to their perception of the other's behaviour. In so doing, teachers make a sensible choice to behave in order to be perceived as having the appropriate "teacher-like" behaviour.

Reading literature opened possibilities for making choices in two ways. The teachers, as they read, interpreted literary patterns of behaviour that related to their lived situations, thus providing visions of alternatives. Reading stories also involved retrieving forgotten past experiences in order that those experiences could be brought forward to explicate choices. When forgotten, past experiences were out of reach for use in making decisions, but once remembered they became within easy reach and were a viable source for selecting alternatives.

Sarah made choices in her childhood that imparted meaning for her present situation as a teacher of literature. Sarah's poor eyesight was a biological determinant of her stock of knowledge. That situation could not be changed, but she could choose how to cope with it. She decided to pursue a mathematical and scientific course of study. During her first year at university Sarah decided to become a teacher because of her association with an aunt who was a teacher. As a teacher, Sarah taught elementary mathematics because of her previous studies. She later felt that because of this decision she had not developed either her intuitive self or a sense of her identity. Sarah made a reasonable choice, based on past experiences, to remedy the one-sided situation. She is currently devoting herself and her teaching to the reading of literature and computer literacy. Commenting on the importance of understanding the process of her becoming a teacher of literature, she said that, "mathematical language explain[ed] the universe and the language of literature explain[ed] ourselves" (1 November 1990). She made a choice to develop her whole self more fully based on an explication of her past experiences.

Childhood experiences taught Louise to be silent, but through explication of her experiences she was able to gain a perspective on those experiences which allowed her to take control of her life. For much of her life, Louise had been enslaved by her biography, which led her to have an apathetic attitude and caused her to be silent. Her disturbing childhood left her unable to anticipate her future actions in a positive manner because she felt that her choices were limited as well as thwarted. Her recent explication of her childhood traumas enabled her to re-construct meaning from her experiences. The process of explication gave a voice to her future. By "naming" the obstacles to her own development, Louise was able to define the nature of what she wanted to attain. Greene (1988) suggested that "...the very existence of obstacles depends on the desire to reach toward wider spaces for fulfilment, to expand options, to know alternatives" (p. 5). Louise knew that she wanted to reach for a kinder world for herself and her students. At present, she feels that her principal does not share this goal. Her own biographical situation convinced her that students in her school were being unwittingly "damaged". Louise found this intolerable and therefore decided not to return to her present teaching situation next year. Louise has made a judicious choice for reasonable action.

Jill's mother and father both taught school and she credited them with her positive childhood experience. Reading behaviour became a "recipe" for living well for Jill as she acted in a sensible fashion. Jill's past experiences and perceptions of others influenced Jill to become a teacher. In her classroom, Jill replicated the activities of book sharing just as she had done during her school days. Jill remembered her good teachers and also considered her mother a model of good teaching. Their behaviour set Jill's personal standards for her own teaching behaviour. Jill chose to be like the teachers in her life in order to be perceived as a good teacher. When Jill decided on goals for herself she behaved in a rational manner that would ensure positive results. For instance, when she applied for a teaching position she used her social knowledge of what was appropriate for the desired position and acted accordingly. Jill's "in order to" motives for rational action secured a teaching position for her.

Muriel's childhood experiences taught her that there were choices to be made in her life. Early in her school life she learned that there were choices to be made between pleasing adults and pleasing her peers. Muriel sought a balance as she chose to satisfy her own curiosity and imagination through reading and playing with words. She learned that the value her father placed on hunting did not coincide with her own set of values. Later, as a single parent, Muriel was conscious of society's value of a traditional, two parent family, but again she chose an action that satisfied her own needs. Muriel determined the range of the social expectations and then considered personal choices within that range as she made judicious choices based on motives of explicated past experiences.

Stories have provided Muriel with a source for the imagination and vision she required for making choices in her life. As she read, Muriel was aware of choices presented in literature. For instance she understood the personal need for spaces as a place to hide or to grow. She was aware of protagonists who were at first silent and then developed to use their voices to help themselves and others. Literary visions informed Muriel's imagination for making judicious choices. Understanding the choices taken for granted in society she then made choices based on values she had constructed for herself that were also within a range of acceptability to society.

Each teacher decided what was important to her as she made choices for living. The choices were made in several ways depending on the relevant motives of the individual person. The motives for the choices led the teachers to take sensible, reasonable or rational actions as they became teachers.

Theme two, Self among Others. In considering the question, "What does the teacher consider important in her experiences in her becoming a teacher of literature?", there is a second theme which arises, that of one's perspective of self among others. The way in which teachers see themselves among other teachers has meaning for social interaction in teaching.

We live as individuals in a social world. Joseph Campbell (1988) stated this idea at the beginning of his chapter on heros:

> Furthermore, we have not even to risk the adventure alone, for the heroes of all time have gone before us. The labyrinth is thoroughly known. We have only to follow the thread of the hero path, and where we had thought to find an abomination, we shall find a god. And where we had thought to slay another, we shall slay ourselves. Where we had thought to travel outward, we will come to the center of our own existence. And where we had thought to be alone, we will be with all the world (p. 123).

Explication of self is important for teachers to function in their social worlds. To know one's self is to form a base upon which one can make decisions, to anticipate actions and to build confidence in becoming aware of what one values. To know oneself means to search for one's integrity and to build a trust of one's own thoughts. Progoff (1975) suggests:

> Another way of saying this is that each existence is engaged in finding the way of life and of being that will be true to its own nature. It is seeking its own integrity, and in the course of this quest the inner person emerges and grows (p. 47).

To know oneself is an ongoing process which never ceases to evolve and is paradoxically never isolated from others. Schutz (1953, 1973) describes our world as an intersubjective world and states that it is only through knowing others that we can come to know ourselves. Metaphorically it is a mirroring effect which is a reciprocal concept understood to be true of others as well. The ways in which Sarah, Jill, Muriel and Louise related and formed relationships made explicit their taken-for-granted attitude toward others. Their concepts of others were indicators of the level of anonymity at which they wanted to operate within the social world and reflected levels of social interaction that were part of their natural attitude.

Sarah had a tacit understanding of her intersubjective world when she wrote of "...the people of my family both past and present who have helped me understand myself". She saw herself as a reflection of others as she gained an understanding of herself. This was true for Sarah whether she was in relationship with her students or peers. Her attitude towards others enabled Sarah to think of her students as a "family" working together in subjective relationships.

Sarah's relationship with others would be characterized by Schutz (1973) as a thou-orientation which expressed the subjective nature of experiencing consociates as reflected in one another. Sarah's journal writing and discussions often spoke of needing others and of her need to be needed in return. She felt that people could grow and develop only in reciprocal relationships.

Writing in peer dialogue journals with a partner was very important to Sarah. She enjoyed this social interaction and deeply regretted it when her opinions about the issues of women in our society were not accepted or responded to by her partner. She felt that she had missed an opportunity for further discussion and clarification. She understood and desired the benefits of learning from others within a social relationship.

Within the fictional world of literature Sarah often formed an identity with the characters which allowed her to see fictional characters as reflections of herself. She expressed this relationship by interpreting connections to herself. Fictional characters were as important to her self-understanding as were everyday people. She understood fictional characters to represent others in the taken-for-granted world and valued the intersubjective relationship that explained others' thinking.

Jill saw herself as an individual and did not indicate that she saw herself reflected in others. When there was a strike of local school support staff she indicated that she did not want "to get involved". Schutz (1973) would characterize this as a "they-orientation" (p. 73). Jill saw the striking support staff not as people she wished to know face to face, but as categories of people, referring to them as "they" and ascribing to them types of behaviour. In this case she would typify the workers as "strikers" and those who break the strike as "scabs". The meaning Jill gathered from her experience with the workers was one of confirming previously constructed attitudes about similar social situations. She wished to maintain an anonymous relationship with these contemporaries.

Jill was an independent person who did not see herself connected to others. However, she was very willing to listen to others and confirmed that what others said in group discussions was very much like what she was thinking but did not say. She was an eager listener and readily adopted the knowledge of others particularly if they were seen as authority figures by Jill.

Writing in a peer dialogue journal with a partner was an experience that Jill enjoyed. It reminded her of getting letters from pen-pals. But writing to her partner was not seen as a reciprocal relationship for building ideas or learning. When Jill reported that "sometimes it 'works' better if I just wrote without seeing her journal 1st [sic] without replying just writing how I felt about the novel or the class discussion" (Journal, 29 November 1990), she indicated that an intimate, reciprocal relationship was not necessary for her. The social interaction was minimized.

Muriel thought that people must reflect each other in order to become meaningful to each other and to grow. She saw herself in a we-relationship with those people within her daily routine. For Muriel, learning from history and literature was to learn about her fellow-men. She enjoyed learning about past cultures and peoples in order to expand her understanding and to grow.

She felt subjectively bound to others and at the same time maintained a sense of her own values. Muriel made a statement of the importance of the necessity for teachers to reflect a strong self image in order for her students to learn anything meaningful from her as their teacher. In other words, Muriel felt that students and teachers must maintain subjective, close relationships and that they could not remain anonymous to one another if learning was to take place.

Muriel and her peer dialogue partner agreed "to disagree". In an evaluation of the peer writing process, Muriel reported several areas in which the two had made "significant connections" and added as well that:

> -sometimes I would read things into a story that Dorothy didn't see and vice-versa. Sometimes this gave us each a different point-of-view to seriously consider (Journal, 30 November 1990).

Writing built a mutual respect between Muriel and her partner as they shared points-of-view. Learning was thought to be a shared experience that allowed for individual differences.

Louise has often felt herself isolated from others. Her encounters with others have taught her some disturbing lessons. Yet she is now reaching for a time when relationships can become reciprocal and less anonymous.

Louise sometimes felt isolated from the other women in the group because they did not see, in their schools, the injustices she perceived. Jill said that she saw things in a "more positive light" than did Louise. When we read The House of Arden (Nesbit, 1908) Louise identified with the concerns of the author about her oppression as a woman. Another time, Louise identified with the striking women of the school support staff. She described the strike as "a woman's issue" (8 November 1990). She was very concerned about these women and actively supported their cause, risking her position within her school community.

Louise found integrity within herself and felt that she could now question the motives of authorities. In her search for herself she has constructed a sense of her own values. She is in the process of developing a voice to express herself so that she can connect with people who share her concerns in order to actualize the reciprocal relationships she envisions.

Each of these women relate to others in a variety of ways. Their behaviour and language are indicators of the value they place upon social interaction. Their relationships suggest that they are comfortable with varying degrees of anonymity with others.

What is the Nature of the Teachers' Interpretation of Literature?

The universal value of literature. The value of story is considered universal. But the interpretation of what constitutes that value varies with the reader. Literary critics have historically considered the reader's significance to the interpretation of literature in varying degrees of importance. Bruner (1986) argued that:

> Literature subjunctivizes, makes strange, renders the obvious less so, the unknowable less so as well, matters of value more open to reason and intuition. Literature, in this spirit, is an instrument of freedom, lightness, imagination, and yes, reason. It is our only hope against the long gray night (p. 159).

Bruner's description of literature is subjective in nature. When asked, each purposeful writer would coin a definition that reflected his own stance of the importance of the reader. Let it suffice at this point to say that literature is "our only hope against the long gray night".

The teachers of this study responded to literature in both text-centred, objective stances, and reader-centred, subjective stances. Their responses were emotional, critical and evaluative. In the group discussions, literature provided a common language for social interactions as the teachers discovered themes of relationships, identity, inner and outer spaces in their lives and varying perceptions of the realities of time. When the literature was of sufficient polysemic quality, each teacher was free to interact at her own level of literary understanding and social and personal need. They discovered the intersubjective nature of literature between authors and readers. The relationship of the reader to the fictional characters was characterized by various degrees of anonymity. In other words, the readers identified with the characters in that they "named" them as personally meaningful, or at the other end of the spectrum, the characters remained anonymous to the reader and only the character's behaviour was typified.

Subjective, reader-centred responses led to interpretations which explored past lived experiences. Sarah for instance, was reminded of her aunt's home in Saskatchewan when she read The Olden Day's Coat (Laurence, 1979). Louise identified with the problems that both authors and their characters had as children and was struck by the courage that was exhibited in the resolution of their problems. She drew parallels between the literary situations and her own experience. Subjective responses identified the literary characters as personally close and meaningful.

Objective, text-centred responses were at various levels. Some were surface level questions about the plot, as for example when Jill asked about the climax of Mom, the Wolf Man and Me (Klein, 1972):

> Now, does it ever explain what the sad news was, or was it that she couldn't decide? Her [sic] and the Wolf Man had a fight, but it doesn't really tell anything more (11 October 1990).

Other questions, at other levels, were about the meaning of the symbolic allusions of a text. The reading of the myth of Osiris led particularly to questions about symbolic meaning. The interpretations of symbolic meaning were either literal in nature or reflected an understanding of the socially accepted universal meaning. Literal interpretations, which remained primarily text-centred, were more objective and considered characters with a greater degree of anonymity. Symbolic interpretations have a wider range of understandings which allow readers to transform an objective meaning into a subjective response that informs the lives of readers as well as informs their future reading. Symbolic interpretations portrayed the characters as a reflection of our universal humanness and were perceived as having an intimate quality. An example of these two types of text-centred responses were found in the responses of Jill and Muriel. Jill said, "I wondered, too, like all of a sudden zoom she's having this kid, like it doesn't make sense" (27 September 1990). Jill's response was text-centred and questioned the literal meaning.

Muriel's response transformed the literal meaning into a subjective, symbolic meaning. She said, "In my mind, I related it to the virgin birth, Mary and Jesus and her taking the child into the delta, hiding from Set and that was like Herod ....love redeemed from lust by the energy of understanding" (27 September 1990).

Muriel had taken literature courses and Louise had taken literature workshops in which they learned about the structures of literature. It was evident in their responses that this knowledge was employed to make sense of the text. Two examples included Louise's dividing the characters into two groups to further her understanding, and Muriel's identification of universal themes. By understanding the structural conventions of literature they gained a perspective for interpretation. Their experiences of textual understanding were transformed into experiential significance. The objective and the subjective interpretations encouraged a reflexive complementarity that provided them greater insights as they read.

Sarah equated stories with comfort when she reported occasions of reading and cuddling. She interpreted stories through her past experiences. Muriel too found comfort in stories as she remembered reading by the stove to sisters and brothers. Beyond this, Muriel found that her literary experiences were embedded in, as well as nourished by, both her daily living and imagination. Louise discovered the power of words and found that the imaginative gaps provided space for creative thinking as she determined her own course. Jill found reading to be a reliable recipe for living.

Each of these teachers values literature and believes in its positive significance for her life. But the ways in which they interpret that significance vary greatly. It is the individual nature of interpretation that we should celebrate while understanding that each of us will be nourished by our reading on those "long gray nights".

What is the Nature of the Beliefs that Teachers of Children's Literature Hold for their Teaching?

Continuity of experiences. Belief is formed through a continuity of experiences which become reliable guides for one's living. The motives for beliefs can either be constituted by one's own past experiences or by taking on faith that "what works for others will work for one's self" (Schutz, 1953, 1973). A belief functions in a situation in a reliable fashion, based on past experience of one's self or others, and then is used to project into the future for renewed use as is, or is adapted into a new form. When a belief is felt to be functional for use in the future either as it is or adapted, it becomes a vision of potential.

Belief is more than a conviction. A conviction is an idea still in the testing stage. Convictions can be tested in practice, but because they were attained against a kernel of doubt, convictions become stories we tell to people we think we can trust to respond in an understanding way. In telling a story as a "trial run" of one's convictions, we discover and create the meaning of the conviction for ourselves, as well as determine the level of social acceptance of others of our beliefs in process. It is no easy task to transform convictions into beliefs. But, once a belief is formed we will "stand tall" in defense and become very reluctant to change it. What we believe becomes that which we can rely upon and that which we feel will represent us and our best thinking.

Each of these teachers believes that children's literature belongs in her classroom. Each believes that she can promote the love of literature that will form a life-long habit of reading. But the purpose for using children's literature and the method of implementation of literature studies and the selection of readings vary greatly. On one hand literature studies are mainly perceived as associated with comprehension checks to meet the needs of the curriculum and the evaluative process. On the other hand, literature is perceived as a way of knowing ourselves and others and therefore of meeting the needs of the child. These two dialectical view-points are not always mutually exclusive. Teachers can envision literature as serving both needs, but how to go about this synthesis is not always clearly envisioned.

One way of understanding the actions and choices of these teachers is to consider their commonsense experiences. In their approach to literature, the teachers again can be viewed as sensible, reasonable, or rational (Schutz, 1953, p. 27), for example, in their selection of activities for using literature in their classrooms. Sarah made sensible choices for literature activities which remained virtually unquestioned by Sarah and were viewed by her colleagues and herself as acceptable within her school community. Employing sensible choices was possible because the activities were taken for granted as good and had been used repeatedly by many teachers. Asking students "higher-level" questions based upon Bloom's taxonomy was one example. Jill chose books from recommended lists that were clearly guaranteed to result in the appearance of successful teaching. When making choices that would be clearly considered appropriate, Jill was making rational choices. When Muriel explicated her experiences of her own schooling and balanced that with her experiences with students before making choices for activities, she was making reasonable choices for developing activities in her classroom.

In making sensible choices for activities, one gives little thought to alternatives, choosing an activity because "it just feels like the right thing to do". Sarah's mostly text-centred, objective activities were formed in this manner before she came to this seminar. The explication of her own patterns of interpretation caused her to question and re-explicate her teaching practices. Once she began to question the activities, she began to envision different types of activities that explored subjective responses to literature. Her vision of her best possible teaching began to be based on both her own experiences and constructed values. Sarah is moving from a role-taker to becoming role-maker (P. Rafferty, personal communication, June 1990). When making rational choices, for instance, the teacher is a role-taker, accepting that which is considered appropriate. But, reasonable choices are made by role-makers as they have a sense of their own identity and values within the context of their community. Role-makers not only make choices for teaching, but also accept the responsibility for further reflection upon the appropriateness of those activities for their students as they continue to assume the role of creating curriculum.

Sarah and Louise believed that their students could both escape their lived problems and construct a vision of how to solve their problems through their reading. These two teachers, by escaping into literature, imply that literature provides a province of meaning in which the burden of making real-life decisions is not imposed upon them. In other words the literature seemed to provide a "space" in which some time elapses, as well as presenting a perception of alternative opportunities.

For Louise it is important to present good literature in order to stimulate her students to share their experiences and for them to listen to one another. In this way she hopes to provide the honest discussion that she feels is vital for children to understand their worlds. By listening to her students she intends to make them feel that they are people of integrity. As her students listen to one another she hopes they will feel a common intersubjective nature and are not unique in having dilemmas to solve.

Three activities that Jill selected suggest that her students listen to the stories that she or students read aloud. She suggested that her students draw while they listen. Jill feels that drawing focuses their attention on the story and provides an appearance of discipline in a pleasurable manner. To ensure that they did listen, she requested students to summarize the stories. The student's ability to summarize the story would prove that her students are good listeners. She feels that the love of literature will result from the pleasure of listening.

When Muriel provides emotional support for her students, she is trying to help them feel comfortable in taking risks in such creative endeavors as writing their own stories and creating plays. She takes for granted that it is important for students to express themselves in creative ways based on their reading. She seems to imply that literature provides both a model for living and a paradigm for self-knowledge.

The selection of books for reading also varies with the teacher. Jill would select books according to recommended lists and themes suggested by curricula. In addition she would provide a time for children to read books that they had chosen themselves. Sarah would select books according to her own interests. Her students would be encouraged to read other books, related by theme or author, to the book that the whole class has read. She feels that she must like what she teaches to do her best teaching. Louise would encourage her students to select their own books and then to discuss their reading in class. She would also invite community members and parents to share their favourite books with the children. Muriel encourages her students to browse freely in order for students to read a wide variety of literature. She would also select books to meet the need of the curriculum.

Each of these teachers has a plan for selecting books for classroom use together with an opinion of the value of teacher-selected or student-selected materials. In most cases, the tip of the balance towards curriculum requirements or students' interests determines the choice. Each of these teachers has a plan for selection, but for the most part the plan remains taken for granted and unquestioned.

Summary

Choice and reflection of self: The teachers in this study selected what was important to them when they wrote their self-characterization sketches by explicating the choices they made for their lives. There were three ways in which these teachers were seen to make choices. Sensible choices were made when teachers emulated other teachers who were seen to act in acceptable ways. The sensible choice was made by applying a perception of a recipe for good teaching in that the actions of the other teacher were accepted as appropriate and not questioned. Reasonable choices were made when teachers explicated their past experiences in a context of the present to project future actions. When Sarah evaluated her past experiences and realized that she had more often developed her logical life, she decided to include the reading of literature in order to develop more fully her intuitive life and therefore her whole self. Rational choices were made when a person made a choice in order to accomplish a goal. Jill was aware of the kind of music that was socially accepted in a rural school, so contrary to her true preference, she professed to enjoy country music in order to obtain a position as a music teacher. When one makes a rational choice, the goal is perceived as more relevant as she used "in order to" motives. Teachers used "because" motives when their choices were a result of explicating their past experiences.

Reading literature played two roles in teachers' choices. First, literature presented alternative situations from which to select possible actions. Reading also served as a reminder of the reader's past experiences that had been forgotten. At times, choices became better defined after retrieving a past experience that had not recently been available for making a decision.

Significance of relationships and literature to self: Forming a self-identity within the context of being a teacher was important to Sarah, Louise and Muriel. Self-identity was an ongoing process which continued to evolve and was not isolated from others. An awareness of a sense of one's identity gave each of these teachers a feeling of integrity and continuity upon which she could base choices for living. The teachers could be perceived as acting along a continuum of desired closeness in relationships. Muriel and Sarah felt that close relationships between teachers and students were necessary for learning. They saw themselves as a reflection of others as they grew and developed. Muriel, particularly, felt that teachers must have strong self-images to reflect to her students. Jill felt that close, intimate relationships were not so important in a school setting, and she did not view reciprocal relationships as desirable. Instead, she valued her independence from others. On the other hand, Louise found that as a student she could not learn when she was isolated and when she was made to feel anonymous. She understood the importance of reciprocal relationships to learning and living a healthy life.

Each of these teachers valued literature and believed in its significance for their lives. But, the ways in which they interpreted that value varied. Each of these people read at a depth of literary understanding that was comfortable for them according to their interests and experiences. Their interpretations addressed their social and personal needs at the time of reading. There were times when they identified intimately with the characters and other times when they were repulsed by the characters, both feelings reflecting the reader's past lived and literary experiences and her social needs at the time of reading.

Subjective, reader-centred responses explored the reader's past experiences. The participants re-examined themes of relationships, spaces for living, barriers to growth, identity and anxieties of time. They discovered the intersubjective nature of the relationship both between authors and readers and among the other readers of the group. Words and literature were seen as powerful in showing them the connections to the human needs we all share.

Objective, text-centred responses were both at a surface level and a symbolic level. Surface level responses referred to the plot and style of the writing. Responses that were also text-centred, but at a symbolic level, questioned the general, socially derived meaning of the text. Some readers transformed the objective, symbolic meaning into a subjective significance for their own lives. Those readers who brought multiple perspectives to their reading were better able to express an interpretation of the story.

The participants perceived literature as comfort, therapy, nourishing their imaginations and providing space for their own thinking, as well as a recipe for good living. The nature of the value of literature varied for each participant, but the taken-for-granted value of literature in general was unanimous.

Beliefs about teaching: The general nature of the teachers' beliefs for teaching children's literature includes the promotion of the love of literature and the longer range goal of forming a life-time habit of reading. While the destination was the same for all of the teachers, the journeys were different.

The teachers saw the reading of children's literature in the classroom as serving two main purposes. It was used as a means of fulfilling curriculum needs and/or it was thought to fulfil the needs of the students. In fulfilling curriculum needs, children's literature was selected to accompany or initiate themes of study. Teachers tested for comprehension by requesting students to summarize the story in order to evaluate the students. Thesis proofs and character proofs were seen as a way of asking students to justify a statement about the story. This, too, resulted in evaluation of the students. For some teachers asking students to justify answers and to evaluate stories was perceived as a better way of asking students to respond to a story than asking rote memory questions.

Children's literature was also perceived as fulfilling the needs of the child. Examples included stories that presented alternatives for living or stories that showed children that they were not unique in their situations. Stories were also perceived by the teachers as models for creating stories and as useful for initiating self-expression.

The teacher's stance concerning the selection of classroom activities showed her to be either a role-taker or a role-maker. When the teacher's stance was that of a role-taker she prescribed activities that repeatedly demonstrated a self-evident quality of appropriateness. The teacher who took a role-maker stance formed activities based on her teaching experience and the needs of the children in her present classroom. Activities that demonstrated this stance included group discussions that addressed the concerns of the children and the process of creating and producing plays. In this case the performances of any two groups would not be the same.

Book selection for classrooms was made either by the teacher or by the children. The books selected by teachers were selected for thematic or evaluative purposes. Sarah selected the books that she could relate to. Children were often given a choice of books for free reading times. Louise asked members of the community to select and share books with her students. For the most part, the method of book selection remained unquestioned by the teachers.

Implications

Three implications will be discussed. Two arise from the data and address, first, the social interaction of teaching and, second, the teacher's interpretation of literature. The third implication arises from the methodology of journal writing used in this study.

Professional Development through Social Interaction with Peers: The Teacher's Social Construction of Meaning.

The teachers of this study have not reached the ends of their journeys to becoming teachers. Each is still developing and growing in both professional and personal ways. Kelly (1955), in stating his experience corollary, suggests that adults continue to construct meaning based on their experiences. One way that meaning is constructed by the teachers in this study is through explication of their biographical situation. But Schutz would remind us that the explication of one's biographical experience is only one part of how we construct our worlds. Schutz (1953, 1973) describes our world as an intersubjective world in which we come to know ourselves through others.

Professionally teachers have as many as one thousand interpersonal exchanges a day with their students (Jackson, 1968, p. 11). But the number of exchanges that teachers have with other teachers or with administrators is very few (Jackson, 1968; Lortie, 1975; Tharp, 1988). When Elliot Eisner spoke at the University of Alberta (May 1991) he stated that it is possible to teach for twenty years and never see another teacher teach. Attempts at furthering the professional development of teachers are often isolated from the classroom and be addressed to teachers in a general, anonymous manner. What do we know about learning that could inform our concerns? Vygotsky (1978) affirmed the social importance of development and learning when he defined the social interaction necessary for learning. He termed this phenomenon the zone of proximal development:

> It is the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (p. 86).

Social interaction mediated with language enables learners to move from what they are capable of accomplishing alone to a potential level that is within their reach when mediated by others.

Similarly, teachers who continue to develop and grow professionally can also be seen as working on an actual or independent level in their daily routines. But, they also have visions of a potential working level that they would like to attain. Sarah, for instance, would like to incorporate more subjective reflection into her literature studies. The need for evaluation and her taken-for-granted daily routine have not enabled her to accomplish what she envisions for her students. Through explication of her own biographical situation she has identified an area of teaching into which she would like to move. What is needed for Sarah's growth is the social in eraction with other teachers or administrators, such as her principal, who would be responsible to Sarah for enabling her to understand how she might accomplish her goal. It is important for the facilitating person to be responsible to Sarah, not responsible for Sarah. In other words, the principal would facilitate what Sarah wishes to accomplish, not impose external goals upon her, thus taking the motivation of the goal away from her. This would allow Sarah to construct meaning for herself and to achieve a level of integrity that validates her vision of her worth as a professional teacher. Actualizing her vision of what she might achieve would not be a fixed or final act for Sarah. It would be part of a process in which she would evaluate her actions, construct meaning from her experiences for herself and her students and continually project new visions for her teaching by exploring options. Each of these actions could be explicated within a social situation that would in turn facilitate Sarah's growth and stimulate her motivation.

The interaction necessary for growth and learning would be characterized by Schutz (1973) as a "thou-orientation" (p. 64). The teacher and her peer would meet in an encounter as either "fellow-men", where they were completely absorbed in mutual concern, or as consociates. In either case the two people would share concerns in a more intimate manner than is characterized by the more anonymous relationship of leader and follower. In the encounter between these two teachers, their experiences would be co-ordinated and there would be reciprocal expectations as they addressed common concerns.

Sarah's situation was used here as an example for pointing to the kind of social interaction necessary for professional development. But such social interaction is necessary for all teachers as they construct meaning for their teaching. In this study it can be seen that social interaction for professional development could help Muriel develop activities that would actualize her goal of providing emotional support for her students; Jill could explore themes that would stimulate her interest and be of value to her students; and Louise might find ways in which she could discuss "real life" issues in her classroom. The profession of teaching should not place the teacher in isolation from other adults. Social interaction is an inherent part of learning and should not be available only to children. We need to open doors to provide reflexive paradigms for teachers that encourage growth and the construction of meaning while maintaining a high level of integrity for the individual within her social context. The zone of proximal development seems as viable a concept for teachers as it is for students.

Developing a Language for Interpreting Literature: Multiple Perspectives for Interpretation.

Each of the teachers in this study enjoys reading children's literature and hopes to impart the love of reading to her students. The teachers may be able to fulfil this goal in part by communicating to their students their own enthusiasm for the story and sharing their experiences with literature. When the teacher's experiences with literature are limited, what she communicates will also be limited. When a teacher interprets stories only by relating the story to her personal experiences, the view is narrowed. What can be done to widen the experience of the teacher and therefore broaden the scope of possibilities for her students?

Elementary teachers should be encouraged to understand the polysemic quality of literature. In other words, literature has a surface level which moves the plot along, as well as a symbolic level that gives a universal meaning to our common humanity, and a psychological level that expresses our intersubjectivity. Then, if readers are "hooked" because they shared a common experience with the protagonist of the story, there will be the possibility of not only seeing themselves reflected but also the reflection of one's place within a social world. If readers have not had a similar experience perhaps they can be enriched by the intersubjective nature of the story. When we use literature in the classroom it must be more than for a "good tale," as important as that undoubtedly is.

The subjective level of the story is important, as well as the literary level. The text needs to be considered as more than a medium for personal experiences. When the elementary school child responds to a story, the response must begin on a personal level. But, just as Schutz contends that the explication of our personal biography is only a small portion of how we construct meaning, appreciating a story purely on a personal level is enjoying only part of its literary potential. To come to a fuller understanding of the meaning, teachers must understand textual conventions as well. The textual conventions are metaphorical reflections of social understandings at a literary level. The harmony of understanding the textual meaning of a story along with the subjective level moves the reader beyond solipsism. The reader who has many perspectives will be grounded in a personal as well as a social and literary context.

When the teachers of this study were able to use some knowledge of the text, it enhanced their understanding. Muriel, for instance, understood the universal themes of Cassie Binegar, the use of spaces for showing possibilities for hiding or growing, and the silences of protagonists that needed to become voiced. Her interpretation united her personal feelings about the story with her literary knowledge to enable her to express her reading more insightfully. Muriel also employed her experience with the Bible as another parallel, literary allusion to interpret the myth of Isis. Without these experiences, Jill and Sarah struggled to make meaning of the story. Without prior literary knowledge there was no personal meaning available to them. The literary conventions and personal experiences must function together, harmoniously to enable the reader to interpret the story fully.

How is the teacher to accomplish a goal of communicating a fuller interpretation of literature to her students? The teacher could benefit by having a language of interpretation. Jill often asked what she was supposed to write. She expressed herself by saying the story "was neat" or "crafty". Sarah, too, lacked the language to express herself. The acquisition of a critical vocabulary can initially bridge the gap between the reader and the text and then be internalized by the reader as a way of thinking about stories. I am not suggesting that teachers learn either the language of the structuralist or the language of new criticism, but instead develop an understanding that there are many perspectives from which readers read that can enhance their interpretations. This is more the language of inquiry, of asking questions about the text and exploring answers than of acquiring a metalanguage. Surely, there are informative allusions that are more appropriate to the Isis myth than others. In addition, there are many other perspectives from which to interpret this myth. As many perspectives as are available to students and teachers should be discussed. Each perspective could open windows of understanding and allow the interpretation to be a fluid process rather than a static object. Teachers should be encouraged to employ multiple perspectives of interpretation, not to narrow them to just one, whether that one perspective be personal or textual.

Response Journal Writing: Boon or Mischief?

In describing the third implication, arising from the methodology, I voice an ethical concern about using journal writing in research. Professional journals are being written by participants not only in educational research, but in university courses as well. It is the intent of the writer of journals in professional settings to concentrate on his/her professional life, putting aside the more personal life. But, as the participants of this study have demonstrated, this is not only difficult, it is also not desirable in that it is not humanly possible for participants to bifurcate their being into "professional life" and "personal life".

Journals are being used to help people find meaning in their professional lives. As we go along in our taken-for-granted worlds we have experiences, but it is only through the explication of these experiences that meaning is constructed. Through explication of meaning we come to an awareness of our identities and develop our personal integrity. If this is true, then what are my concerns?

My concerns arise from the fact that in research projects or in university courses that rely on journal writing, the reflection is induced by the researcher or the teacher. Participants are not undertaking self-explication by their own choice, but they are being requested to do so by someone else. I propose that journal writing constitutes a joint responsibility between the writer and the researcher for the writer's well-being. Because writers' professional lives are inseparable from their personal life, they may find themselves dealing with issues that have been repressed or hidden for many years. As difficult issues rise to the consciousness of writers, they may feel that her explication is more a mischief than a boon to her meaning making. When situations become overwhelming, boundaries must be re-negotiated. Writers may require a researcher's or teacher's caring attitude outside of class time or outside of the research setting. The researcher has a joint responsibility for each participant's well being.

It is also possible that the act of reflecting could cause writers to become dissatisfied with their situation. Even if they have been feeling only somewhat dissatisfied with their situation, the acts of reflection and explication may prove to be a catalyst for action. Researchers must be ready for the many possibilities that can bring confusion as well as rewards to journal writers.

Further, when we ask teachers to reflect and to share their concerns and hopes, what are we going to do with these personal revelations? Will we encourage the teachers to take charge of their lives or will we ask them to put their hopes and concerns back where they came from in order to not disturb our taken-for-granted worlds? These concerns have also been voiced by Arthur Berman (1991) in his meditation:

> We are seekers of an elusive melody.
> We search for authentic voices, wondering if it is the mockingbird we hear.
> Can we trust that inner voice?
> Can we hear its notes, as soft as a lute being played across a field?
>
> We are hearers of the cries for love, and acceptance.
> Can we trust that our reaching out will be welcomed?
> Can we face the potential for misunderstanding?
> Can we understand that we all seek the understanding we long to offer?
>
> We are searchers for a community of the spirit.
> Can we accept a place of seekers?
> A place where we all understand that the search, and the answers are in an ongoing flux.

A place where we are safe to articulate our fears,
Where difference is expected, and prized.
Where our commonality is our search and our caring.

We are thankful for the melodies we sing together.
We are thankful for the dissonances which make us aware of our unique natures.
Knowing that in our diverse choir is the sound of our humanity, and our divinity.

Journal writing brings a depth of understanding and meaning to the writer of the journal. As researchers, teachers and readers we must not only respect these writings but be prepared to deal responsibly with their impact on their writers as we rejoice in our shared humanity.

Recommendations

Language is the bridge between existing ideas that are articulated and those which have the potential to be constructed. By increasing the ability to use language we enhance that which already exists and provide a tool for thinking and explicating meaning. Just as Schutz (1953, 1973) would say, experience alone is not enough to construct meaning, but that it is only in the explication of the experience that meaning is constructed. I contend that it is in the explication of the experience of literature, not the experience alone, that the meaning of literature is realized. By developing a language for exploring literature from many perspectives teachers can express their vast personal resources and communicate a richness of understanding to their students. Readers should build upon their experiences in constructing meaning: neither the experience nor the explication should be replaced by the other.

It is recommended that we continue to encourage teachers to reflect on their teaching experiences as they evolve personal identities, construct meaning for themselves and form visions for alternative teaching practices as they question that which seems self-evident. In reflecting upon both their personal and professional experiences, teachers can become conscious of what they value and believe. Teachers will then be viewed as rich resources capable of forming curricula instead of being seen as empty vessels that need filling.

Curricula are rational models that both reflect the taken-for-granted attitudes of educators and project the visions of their authors. The teachers of this study are aware of the range of appropriate and accepted practices for teaching literature. What needs to be added is the teacher's visions for the curriculum. It is she who will implement this curriculum. Should not she participate in constructing the curriculum? By doing so, I argue, she will build personal integrity and a professional identity.

It is recommended that the development of a personally-based curriculum not be created in isolation. The formation of such documents should be considered in concert with other teachers and educators where personal and philosophical ideas can be co-ordinated and be reciprocal in nature. In this way the document can reflect a unity of personal needs within a social context. As the personal needs of the teacher or her students change, the document should change to reflect those needs. Such a working document is possible when originated at a more intimate level than the provincial level which can only treat teachers and students anonymously and evolve too slowly to meet their needs.

Suggestions for Further Research

This research project opens the possibility for further research within related areas. The volunteers for this study were all women. It would be of value to undertake a study with similar methodologies and select experienced, male teachers as participants. Further, I would suggest that experienced teachers of varying subject disciplines would prove interesting.

Throughout this study I have wondered if the attitude of "others" changes with age. There is a marked difference in the attitude of Jill and Sarah, for instance. While both of these teachers are experienced, Jill has taught six years and Sarah has taught twenty. Is it possible that people develop from more independent, anonymous attitudes to interdependent attitudes that are more intimate? The range of experiences and motivations that result in such an attitude change would make a further interesting research topic.

The research design of this study observed teachers away from their classrooms. A research project which asked similar questions and observed the teachers in their classrooms would also be of value. It would be interesting to observe the interaction of students and teachers in view of the teacher's stated beliefs.

Projections

I will be conscious of several pedagogical implications as a result of this study when I enter the classroom to work with students who are pre-service teachers of children's literature. In short, these implications are questioning taken-for-granted attitudes, developing a stance of curiosity, and group discussions.

One must not assume that students are reflecting about their experiences. Students are experiencing their lives, but not necessarily reflecting upon those experiences. As a teacher, I must encourage students to question their taken-for-granted attitudes in order to provide the opportunity for them to construct meaning for their teaching. Reflecting is also important for helping students to understand that their tacit beliefs guide their teaching decisions. Explicated beliefs can lead to self-evaluation and potential growth.

Just as living does not necessitate reflection, reading does not necessitate interpretation. Reading can be accomplished by decoding the words printed on the page in a taken-for-granted manner. Interpretation involves both an awareness of a referential meaning and a potential personal meaning. The difference between a taken-for-granted stance and interpretation is understanding that there is potential in the text beyond the words. A stance of curiosity can provide the energy for exploring that potential. Reading with curiosity can lead to an excitement about literature that can make reading a priority for one's life.

While it is important for the individual reader to read with curiosity, it is equally important, in a classroom setting, for individual readers to participate in group discussions to learn about the perspectives of others. Group discussions also provide readers with the opportunity for articulating meaning for themselves. Through articulation readers activate their thinking and interpretive skills. Teachers who read and interpret literature with curiosity can show their students their active enthusiasm for literature. Teachers who interpret literature from a stance of curiosity will promote the love of literature that teachers believe is so important.

Whether the subject is life or literature, developing a stance of curiosity rather than an unquestioning taken-for-granted stance has the potential to lead the participant to enjoyment and growth. Mediocrity is, in part, the result of an unquestioning attitude toward life and its possibilities. Teachers' natural attitudes and actual behaviors can make a difference both to their teaching and to the attitudes of their students.

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Appendix A

Dear Folks,

I am writing to ask you to sign the enclosed form that states that you have read this letter and agree to the conditions, in accordance with both the University of Alberta's and the Department of Elementary Education's ethics standards. In general, the letter states that the class for which you have registered (ED EL 495 or 595) is a research project. Also, you need to know how to withdraw from the project if you deem it necessary for any reason.

By taking ED EL 495 or 595 you should understand that this is my research project to gather data for my Ph. D. thesis. The gathering of data will include audio taping all talk in the class and in interviews. You will be writing in a journal for yourself as well as writing with a partner. I will photocopy and read all of your journal entries.

You may withdraw from the research project at any time without jeopardizing the credit for the course by talking with me or Dr. Jackson. To withdraw from the course, you must follow the University of Alberta guidelines and dates as published in the calendar. You will select a code name to guarantee anonymity. In the thesis, you will be identified as a member of a class in a Canadian university.

In case of complaints, please contact me or Dr. Robert Jackson, chairman of the Department of Elementary Education. (He is my acting supervisor while Dr. Joyce Edwards is on study leave.)

If you have any questions, please feel free to call me. (Office: 492-2286) I'm looking forward to our first class September 6th, at 6:00 p.m.

Sincerely,

Karen Day

P.S. Just a word about the journal in which you will be writing. (I'm guessing that some of you will purchase supplies before our first meeting.) Please use a loose-leaf note book! That way you can give me some pages while you continue to write. Thanks, Karen.

I understand that ED EL 495/595, Seminar in Children's Literature, will be used to gather data for Karen Day's Ph. D. thesis. I also understand how I may withdraw from the project/course.

-- ---------------------

(signature) (date)

Please return this page to: Karen Day

University of Alberta

Department of Elementary Education

551 Education South

Edmonton, AB. T6G 2G5

Appendix B

ED EL 495/595

CHILDREN'S LITERATURE SEMINAR

Term I, Fall 1990

The following is a list of the books we will be reading and the tentative dates that each book will be discussed in class.

September 6 - Introduction: Reader Response Theory and Peer Dialogue Journals, Repertory Grids.

September 13 - Maurice Sendak, Where the Wild Things Are, In the Night Kitchen, Ourside, Over There. Authur Yorkins, Hey, Al!

September 20 - Margaret Lourence, The Olden Days Coat. E. Nesbit, House of Arden.

September 27 - Isis Myth. Geral McDermott, The Voyage of Osiris: A myth of Ancient Egypt or G. Harris, Gods and Pharaohs from Egyptian Mythology (pp. 36-40 "The murder of Osiris").

October 4 - Philippa Pearce, Tom's Midnight Garden.

October 11 - Norma Klein, Mom, the Wolf Man and Me.

October 18 - Rosemary Sutcliff, Warrior Scarlet.

October 25 - Cora Taylor, The Doll.

November 1 - Kit Pearson, Handful of Time.

November 8 - Margaret Buffie, Who Is Francis Rain?

November 15 - Write teaching suggestions for The Doll, Handful of Time, and Who Is Francis Rain?

November 22 - Complete teaching suggestions.

November 29 - Repertory Grids.

December 17 - Papers due from ED EL 595 students.

I will also schedule and individual interview with each of you.

To prepare for class:

1. Read the assigned book. Keep your journal handy to write notes, questions and insights as you read. This is a good time to get _your_ thoughts about the book down on paper.

2. Read any articles from the _Optional_ list that interest you.

3. During class we will discuss the stories. We will begin the discussion with your journal notes. The optional articles can be included in the discussion. At the end of the discussion you will be given time to return to your journal writing.

Appendix C

Repertory Grids

Part I: The grids with the rating scale.

The elements (horizontal) are classroom activities that the teachers would select for students. The constructs (vertical) are the ways in which the teacher understands the elements to be grouped or to be similar to one another.

The number "one" shows a close association between the elements (horizontal) and the constructs (vertical). The number "five" shows little or no association between the elements and constructs. The numbers two, three and four show intermediate degrees of association.

Part II: Grid analysis.

The rating scale provides information that can be analyzed. Gridthink (Chard, Miall & Hucklesby, 1987) provides a cluster analysis refered to as "Trees" which calculates a distance matrix for each item on the grid. The items are grouped according to their degree of association.

Repertory grid/Sarah

	1. how day works (frequency)	2. role of teacher	3. evaluation	4. enrichment	5. student activities
15. student oral reading	3	5	2	4	1
14. questions from higher level	1	2	1	1	1
13. vocabulary from novels	1	2	3	3	2
12. thesis proof	1	1	1	2	1
11. incorporate skills	1	1	1	4	1
10. student writes - same theme	2	5	2	1	2
9. student reading-same author	2	3	5	1	2
8. extend with writing & creating	4	5	2	1	1
7. evaluate personal growth	3	1	1	3	5
6. individual teacher/student conf.	3	1	1	2	2
5. teacher reads aloud	1	1	5	4	5
4. large group discussion	1	3	3	2	2
3. all listen to same books	1	1	5	5	1
2. activities at own pace	1	5	3	5	1
1. work together on books	1	4	3	2	1

```
Grid: Sarah
Subject: EDEL 595   Date: 2/Oct/90
```

```
Constructs (1 <---> 5):
 1. How the day works - Chaos
 5. Student Activities - Teacher Direction
 3. Evaluation - ?
 4. Enrichment - Text only
 2. The role of the teacher - Student activities
```

```
Elements:
  1. Small group work
  4. Large group discussion
 13. Vocabulary from novel
  9. Individual reading
  2. Activities at own pace
 15. Student oral reading
  8. Extend story
 10. Theme writing
  3. Listen to same book
  5. Teacher reads aloud
  6. Individual conference
  7. Evaluate personal growth
 12. Thesis proof
 14. High level question
 11. Incorporate skills
```

```
             __________I__________              52
             I                   I
             I              _____I_____         46
             I              I         I
        _____I______        I         I         40
        I          I        I         I
        I       ___I___     I         I         32
        I       I     I     I     ____I____     30
     ___I___    I     I     I     I       I     28
     I     I    I     I   __I_    I       I     26
     I     I    I     I   I  I    I       I
     I     I  __I_    I   I  I  __I_      I     20
     I     I  I  I    I   I  I  I  I      I
     I     I  I  I  __I_  I  I  I  I      I     16
     I     I  I  I  I  I  I  I  I  I    __I__   14
     I     I  I  I  I  I  I  I  I  I    I   I
  ___I___  I  I  I  I  I  I  I  I  I    I   I   10
  I  I  I  I  I  I  I  I  I  I  I  I  __I_  I   6
  I  I  I  I  I  I  I  I  I  I  I  I  I  I  I
  I  I  I  I  I  I  I  I  I  I  I  I  I  I  I
  1  4 13  9  2 15  8 10  3  5  6  7 12 14 11
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  1  1  1  2  1  3  4  2  1  1  3  3  1  1  1   1  ------------I
                                                               I--------I
  1  2  2  2  1  1  1  2  1  5  2  5  1  1  1   5  ------------I        I
                                                                        I
  3  3  3  5  3  2  2  2  5  5  1  1  1  1  1   3  -----------------I   I
                                                                    I---I
  2  2  3  1  5  4  1  1  5  4  2  3  2  1  4   4  -----------------I   I
                                                                        I
  4  3  2  3  5  5  5  5  1  1  1  1  1  1  1   2  ---------------------I
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Repertory grid/Jill

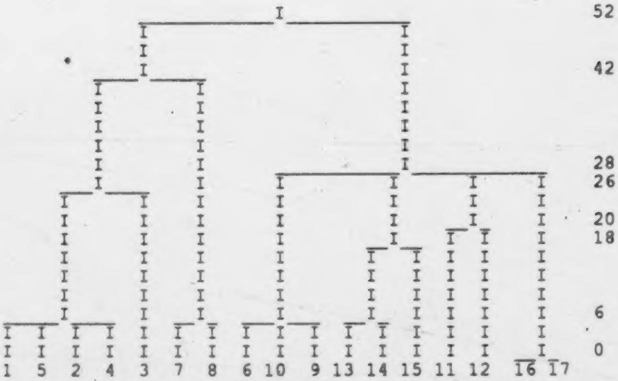
	1. independent reading and writing	2. listening	3. viewing	4. active group or partner activity	
17. peer evaluation of writing	1	2	4	2	
16. peer dialogue journals	1	2	4	2	
15. reading aloud with partner	4	2	3	2	
14. group oral reading/discussion	5	2	4	2	
13. defend character proof	5	2	5	2	
12. conferences to evaluate	4	5	3	3	
11. conferences to summarize	4	3	4	3	
10 field trip to describe fall	5	2	1	1	
9. skits to show use of language	5	2	2	1	
8. reading to introduce theme	2	1	3	4	
7. listening to story and drawing	2	1	2	4	
6. compare video and book	5	1	1	1	
5. book report and classifying	1	5	3	4	
4. free reading and choice	2	5	3	4	
3. write prediction	2	5	5	5	
2. draw picture with caption	1	5	2	4	
1. character proof	1	5	3	5	

Grid: Jill
Subject: EDEL 595 Date: Oct/90

Constructs (1 <---> 5):
2. Listening - Not listening
4. Active group activity - Independent activity
3. viewing - print
1. Independent reading/writing - Group effort

Elements:
1. character proof
5. book report and classifying
2. draw picture with caption
4. free reading and choice
3. write predictions
7. listening to story and drawing

8. reading to introduce theme
6. compare video and book
10. field trip to describe fall
9. skits to show use of language
13. defend character proof
14. group oral reading/discussion
15. reading aloud with partner
11. conferences to summarize
12. conferences to evaluate
16. peer dialogue journal
17. peer evaluation of writing



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                                                                                   .20
5   5   5   5   5   1   1   1   2   2   2   2   2   3   5   2   2     2   ----------I
                                                                                    I-------I
5   4   4   4   5   4   4   1   1   1   2   2   2   3   3   2   2     4   ----------I       I
                                                                                            I--------I
3   3   2   3   5   2   3   1   1   2   5   4   3   4   3   4   4     3   ------------------I        I
                                                                                                     I
1   1   1   2   2   2   2   5   5   5   5   5   4   4   4   1   1     1   ---------------------------I
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```

Repertory Grid/Muriel

	1. classroom environment	2. children's activities	3. outside involvement		
14. literature across curriculum	1	1	1		
13. animals in classroom	1	3	1		
12. parents involved in reading	3	4	1		
11. vocabulary by and for child	2	1	5		
10. express own experiences	3	2	2		
9. creating individual projects	3	3	2		
8. creating and performing plays	2	1	2		
7. small group discussions	1	1	5		
6. ask questions about author	4	3	2		
5. reading related books	2	1	1		
4. music when reading	2	3	3		
3. props to stimulate imagination	1	2	4		
2. children reflect own interest	1	1	4		
1. browse fiction and non-fiction	2	1	1		

Grid: Muriel
Subject: EDEL 595 Date: Oct/90

Constructs (1 <---> 5):
 1. Classroom environment - ?
 2. Children's activities - Teacher direction
 3. Outside involvement - ?

Elements:
 1. Browse wide variety
 5. Related books
 8. Creating plays
14. Literature across curriculum
13. Animals in classroom
 6. Questions about authors
 9. Creating individual projects
10. Express own experiences
 4. Background music
12. Parent involved in reading
 2. Child reflects own interest
 3. Props to stimulate imagination

 7. Small group
11. Vocabulary by child

```
                __________I__________     48
                I                   I
                I                   I
                I                   I
                I                   I
         _______I_______            I     32
         I             I            I
     ____I___          I            I     26
     I      I     _____I____        I     24
     I      I     I     I  I        I
     I      I     I     I  I     ___I___  18
     I      I     I     I  I     I     I
     I      I     I     I  I     I     I
  ___I____  I  ___I___  I  I  ___I___  I  8
  I   I  I  I  I  I  I  I  I  I  I  I  I
  I   I  I  I  I  I  I  I  I  I  I  I  I
 _I   I  I  I  I  I  I  I  I  I  I  I  I  0
1  5  8 14 13  6  9 10  4 12  2  3  7 11
----------------------------------------              .20
2  2  2  1  1  4  3  3  2  3  1  1  1  2  1  ----------I
                                                       I---------I
1  1  1  1  3  3  3  2  3  4  1  2  1  1  2  ----------I         I
                                                                 I
1  1  2  1  1  2  2  2  3  1  4  4  5  5  3  --------------------I
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```

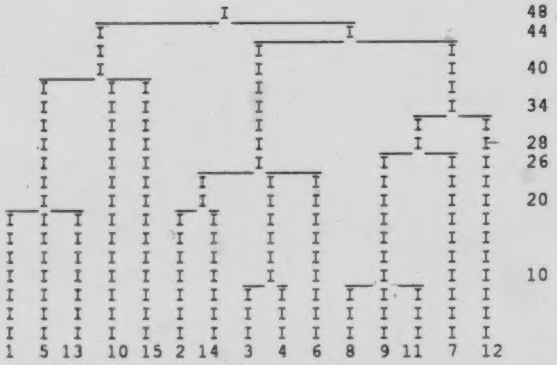
Repertory Grid/Louise

	1. personal response	2. structures in literature	3. group responding	4. personal reflection	5. going beyond self
15. community shares books	5	5	3	4	1
14. relate character to self	1	4	5	1	5
13. produce plays	4	5	1	5	2
12. extension of reading	3	3	5	5	2
11. writing genre types	2	1	5	3	5
10. seeing point of view	3	3	3	2	5
9. creating character types	2	1	3	5	5
8. genre structure to create	2	1	5	5	5
7. structures to gain control	5	1	5	5	4
6. sharing books of choice	1	5	5	3	3
5. learning groups	3	5	1	3	3
4. write author	2	5	4	5	2
3. sharing books from home	1	5	4	5	1
2. write in literature log	1	4	4	4	5
1. oral response groups	2	5	1	2	5

```
Grid: Louise
Subject: EDEL 595  Date: Oct/90


                              Constructs (1 <---> 5):
                               1. Personal response - Not responding personally
                               2. Structures in literature - No teaching of structure
                               3. Group responding - Personal response
                               4. Personal reflection - Analyze text
                               5. Beyond classroom - Within classroom


                                                                    Elements:
                                                                     1. Oral response groups
                                                                     5. Learning groups
                                                                    13. Produce play
                                                                    10. Point of view
                                                                    15. Community shares books
                                                                     2. Write in lit log
                                                                    14. Character-self relationship
                                                                     3. Sharing books from home
                                                                     4. Write author
                                                                     6. Sharing books - own choice
                                                                     8. Genre structure to create
                                                                     9. Characterization
                                                                    11. Writing genre types
                                                                     7. Structures to gain control
                                                                    12. Spontaneous extension
```



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1  5 13  10 15 2 14  3  4  6  8  9 11  7  12
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2  3  4  3  5  1  1  1  2  1  2  2  2  5  3    1  --------------------------I
                                                                            I--I
5  5  5  3  5  4  4  5  5  5  1  1  1  1  3    2  --------------------------I  I
                                                                               I
1  1  1  3  3  4  5  4  4  5  5  3  5  5  5    3  ------------------I          I
                                                                    I----I     I
2  3  5  2  4  4  1  5  5  3  5  5  3  5  5    4  ------------------I    I     I
                                                                         I----I
5  3  2  5  1  5  5  1  2  3  5  5  5  4  2    5  -----------------------I
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Appendix D

Sarah

Analysis: Self-characterization sketch

I. Area Analysis: Topical sentences

- Paper "entitled beginnings"
- quest connected to people
- people of family and past
- overcoming what is lost
- decision to become a teacher
- principal instilled power
- time out for modifications
- real turn around
- desire to learn and make the best of self
- has energy and enthusiasm
- collected people
- desire to be good at what one does
- requirements for good teaching
- support needed from friends
- children have same needs
- need to be alone
- people have needs from me
- meaning of stories
- stories filled childhood life
- literature meshes class together
- memories of childhood - fears
- present - protector

People who populate world.
family: self, mother, sister, son, father
education: School librarian, first principals, IRA consociates.
Bullies in childhood.
Family of children (students)
literary people: authors and characters

II. Thematic Analysis
Opening theme: growth through connections to people
Closing theme: desire to make students' lives better.

Values: relationships, value of reading, math and science, libraries, doing one's best, positive attitude, learning, power of questioning, freedom to take risks, support, psychic space, family storytelling, working family, tolerance and understanding, laughter and being own person.
Fears: being picked on, conflicts, worry, reading aloud as child.

Self control: psychological space, being alone and escaping into literature.

III. Dimensional Analysis:
Dichotomy: connections to people. (see values and fears).
Magic vs. entertainment (13 Sept.) Magic = imagination, depth,

feeling, positive self identification.
Literature allows for venting emotions, living decisions without guilt and frustrations. Literature connection to real life. Literature allows for freedom to understand others.

Past: oral storytelling, not a reader, math and science interests.
Present: Need for literature, need to nurture self, need to nurture students' self, protector. Personal warmth and contact. Safe environment. Wants to appear magic.
Future: Help students to be own self through literature and help them to deal with conflict, therapy. For self, more questioning for personal growth. Need to be good at what she does.
Punctuation: compartmentalized groups of people, compartmentalize activities of people.

Jill

Analysis: Self-characterization sketch

I Area Analysis: Topic Sentences
- lover of literature
- rewrite pages
- favorite pasttime
- grade one and two
- grade three exciting
- list of books read
- reading across Canada
- reading to B.C.
- Family reads
- Reading in uppper elementary
- trading books
- no local public library
- Jr. Hi and high school no time for reading
- grade 8 teacher motivated reading
- summer reading
- wrote more than read
- diary writing
- high school, wanted to be a teacher
- worked in library
- no real "turn on"
- text and university
- Language arts course
- teaching literature rewarding
- language arts teaching
- buy books like "mad woman"
- whole language surge
- pressed for time in language arts
- "turn on" students
- learning about ways to teach
- storytelling course
- hatred of university textbooks
- this course.
- didn't pick apart books
- writing paragraphs
- journal writing
- power of print
- genre explored
- coming back to university

People who populate world
Family: mother, father, sister and brothers.
Teachers; seldom named or Mrs. V.
pen-pal

II. Thematic Analysis
Values: reading, positive home experience, fill up reading context card, Ukrainian heritage, lending books, reading and "life", escape into books, writing to share trials in jr. hi. and to sort thoughts. p. 9 she values precise summaries, not "gut" reactions.
Reading makes you feel good about self. p. 11 students can escape, not be threatened. Justifies drawing. Picture book better than

contrived reader stories.
Opening theme: How I became of lover of literature.
Closing theme: Changes as a result of this term.

Past: read lots of books in the past.
Present: learning from others about ways to teach with books.
Future: Will use fantasy and other genres when appropriate to grade.

Dichotomy -
real books vs. reading series
doesn't like pretending in story.

Language: plays with surface level.

Muriel

Analysis: self-characterization sketch

I. Area analysis
- life woven into exquisite tapestry of story
- look at past through experience
- seed of importance of literature sown in pre-school.
- literature not primarily related to formal education
- teacher's books and encyclopedia
- dream myself into the stories
- isolation, books entertainment
- read close to stove to brother and sister
- home filled with family and friends
- grandfather "talk politics"
- grandmothers told of immigrating
- recognized value of stories as adult
- many interests
- unfinished tapestry with bits of wisdom

people who populate world:
sister, brother, mother, father, grandparents, community friends, daughter and sister's child.

II. Thematic analysis:
threads of connection: family and story
Construct own life and use your voice.
Values literature for entertainment, childhood fantasy, education and spiritual needs.

Opening theme: Literature is woven into the picture of who I am.
Closing theme: Growth and change with a renewed sense of purpose through literature.

III. Dimensional analysis
mediocrity vs. playful imagination
silence vs. using voice
control vs. trust
No dichotomy between reality and fantasy
No dichotomy between intellect and spiritual

Language: metaphorical

Louise

Analysis: Self-characterization sketch
I. Area analysis
- to know who one is
- past not easy
- first grade experience
- school controlled me
- school did very little personally
- sad and painful times impact on me
- acknowledgement
- experience similar to character's in children's literature
- course helps me get hold of who I am

people who populate world - hurtful adults, brother.

Problems are universal - children's literature helps to give voice.

Cannot change society, but can work within it.

Dichotomous constructs:
controlled vs. invited
disrespect = lack of communication
feeling "at home" vs. lie
talking = honesty
honesty vs. lie (150)
honesty vs. not comfortable with self (203)
honesty = openness
accepting (210)
safety
boys can be clever vs. girls need control (witch figure)
Journey? getting out or going within
playing games vs. being too clever (86).
playing games = being (acting) different from who you are.
disconnecting people vs. to talk and to be social
vulnerable vs. trust (205)
Loneliness vs. caring (206)
barriers (156) proving worth
control = school and church
mystify (words) vs. power (not wanting others to have language) (303)
mystify = to have all the answers.
Dolls (superficial) vs. courage
anger vs. passive
passive = inward and powerless (288)
decisions vs. passive
protecting (not reciprocal) vs. mothering (reciprocal)